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ABSTRACT

Realizing that there is virtually no acknowledgement of the theater arts as part of the educational program in the public schools of Iowa, this guide is intended to be a model for instruction in theater beginning in the earliest grades and continuing beyond the school years. It is organized so that it is the theater teacher/director who makes the critical choices concerning the construction of learning activities and the relevant student objectives to be emphasized. Organized into three parts, the first part of the guide discusses the rationale, philosophy, and goals for theater education. The second part discusses the goals: general and enabling objectives; skills; attitudes; and understandings which are organized at six different developmental levels: (1) kindergarten; (2) grades 1-3; (3) grades 4-6; (4) grades 7-8; (5) grades 9-14, general; and (6) grades 9-14, specialized--acting, technical theater, and theater production. Also presented are suggestions for building various types of learning experiences and eight sample learning activities. The final part of the guide deals with evaluation of the curriculum, students, and teachers. Among the appendices are a sample audience survey form, curriculum resources, and a glossary. A 10-page bibliography is also included. (KWL)

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FOREWORD

Curriculum development is a synergistic, evolutionary, ongoing process which builds on successful practices and techniques. An effective curriculum stimulates each student to achieve his or her personal best and prepares the student to meet a rapidly changing world. An effective curriculum is a challenge to students and educators. It challenges students to continually achieve and educators to continually develop their teaching techniques.

This guide is a result of a 1985 mandate from the Iowa General Assembly, calling for the Department of Education to develop "subject matter committees and committees that cross subject matter lines for coordination of curriculum at all education levels."

This mandate was a response to one of the major recommendations of the Legislature's Excellence in Education Task Force report of 1984, First in the Nation in Education (FINE). The Department of Education based its plan for implementing the legislation on recommendations from the report. The Department established six subject matter committees of 15 to 17 members for the arts, foreign languages, language arts, mathematics, sciences, and social studies. The committees were composed of elementary teachers, secondary teachers, merged area school faculty, college and university faculty members, area education agency consultants, school district curriculum coordinators, and other education professionals.

The committees devoted their first year of activity to the vertical articulation of each subject area. This guide is the result of that work. The FINE report notes the importance of horizontal articulation across subject areas, developing such skills as reading and comprehending, writing, speaking and listening, problem solving, conceptualizing, reasoning, analyzing, and learning to learn. This guide will be used as a basis for horizontal articulation in coming years.

The best curriculum is not mandated or enforced from outside. It results from the active involvement of teachers and administrators striving to meet the needs of students. It combines new processes and research about effective curriculum with the experience and expertise of teachers, administrators, and specialists.

This publication is designed to guide faculties and administrators in developing curriculum and improving instruction in the arts. It is intended to help districts enhance and build upon their current local curriculum.

Robert D. Benton

Robert D. Benton, Ed.D.
Director, Iowa Department of Education

INTRODUCTION

A Guide to Curriculum Development in the Arts is in reality four guides under one cover. It was written by four separate committees representing four distinct disciplines: visual art, dance, music, and theatre.

The premise of the arts guide is that instruction in visual art, dance, music, and theatre should begin in early years and continue throughout life; arts instruction should be sequential and consider the developmental needs of all students. This guide is designed to meet the needs of Iowa students regardless of the size school they attend.

"To perceive, judge and value the cultural expressions of humankind and develop skills for personal expression and communication through the arts" is one of the 12 goals for students established by the Iowa State Board of Education in 1986. The purpose of this guide is to help teachers implement this goal.

Learning to perceive, analyze, create, judge, and value what is known through our senses is basic to education. Sensory perception and communication skills are fundamental tools necessary for learning. Hearing and seeing, acts of sensory perception, are the essence of music and the visual arts. Speaking, writing, and moving are communication skills which are the essence of theatre, creative writing, and dance. When students learn in and through the arts, they learn to listen and observe more carefully; they learn to speak and write more clearly; they learn to move with greater ease. They learn to learn better.

Complex thinking skills can be developed. Students should learn how to abstract the repeatable features of their experiences. Students need to learn how to distinguish parts from a whole and how to juxtapose parts to create a new whole. Learning through the arts provides opportunities for abstracting, analyzing, and synthesizing.

Basic skills and thinking skills are important. However, of equal importance is the development of values and attitudes. All students should have experiences which provide for learning how to make critical choices and for developing a personal sense of order. Direct experiential participation in the arts fosters the development of values and attitudes through sound, visual images, verbal use, and movement.

Education in the arts is the process of acquiring basic skills and complex thinking skills, and developing values and attitudes through art, dance, music, and theatre. Arts education enhances the educational process for all students. Learning in and through the arts should be a fundamental experience for everyone.

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PREFACE AND ACKNOWLEDGEMENTS

A Guide to Curriculum Development in Theatre is the result of the cooperation and contributions of theatre educators from all over the United States. The major goals and objectives as listed in the model are based upon the work of the National Theatre Education Project. The Project Steering Committee is composed of Kim Wheetley, Texas Education Agency, Austin, Texas (chair); John C. Carr, University of Maryland, College Park, Maryland; Shirley Harbin, Detroit Recreation Department and Wayne State University, Detroit, Michigan; Elizabeth Segal, Interrelated Arts Project, Montgomery County Public Schools, Maryland; Anne Thurman (Emerita), Northwestern University, Evanston, Illinois; and William Waack, Malcolm Price Laboratory School, University of Northern Iowa, Cedar Falls, Iowa.

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We are also indebted to the Department of Teaching-UNI, the Department of Communication and Theatre Arts-UNI, the Donald O. Rod Library-UNI, and the Waverly-Shell Rock School District for their assistance and support.

Finally, we dedicate this work to all Iowa theatre educators, with the hope that it will be of value to them as they communicate the beauty of the art of theatre to their students.

THEATRE

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Rationale
Philosophy
Goals

INTRODUCTION

THEATRE EDUCATION IN IOWA

Theatre education occupies a unique position in the public schools of Iowa. There is virtually no acknowledgement of the theatre arts as part of the educational program. For example, no training in child drama is required for elementary and middle/junior high school teachers. Indeed, many certifying institutions do not even make drama courses available to pre-service and in-service teachers.

In the senior high school, the situation is not much better. There are very few curricular programs in theatre. However, almost every school offers some kind of theatre activity, whether through contests in acting, mime, and one-act plays, or through locally produced, revenue-generating full-length plays, musicals, variety shows, children's theatres, mime troupes, and dinner theatres. Because curricular programs are so rare, often trained theatre practitioners are not available to ensure the educational quality of such student efforts. (It should be noted that the Department of Education currently offers no certification in the area of theatre, nor does it offer an endorsement for teachers qualified to conduct theatre activities or produce plays.)

It is apparent that theatre education programs in Iowa stand in great contrast to those in such states as Illinois, Texas and California, where broadly based theatre programs for children and youth, and theatre training for teachers, are integral elements of education at all learning levels. In fact, its present status calls for an increased awareness of the importance of theatre in the curricular structure at every grade level and for the establishment of procedures for providing theatre learning experiences and activities to each and every student. In order to achieve these two goals, the Theatre Committee of the Arts Curriculum Coordinating Committee has produced a theatre curriculum model designed to meet the individual needs of school districts, regardless of size.

PURPOSES AND SCOPE OF THE CURRICULUM DESIGN

A Guide for Curriculum Development in Theatre is intended to be a model for instruction in theatre which begins in the very earliest grades and continues well beyond the school years. As developed, it reflects a sequential program of study which takes into consideration the developmental needs of all students, as well as the special needs of talented children and youth. It also provides the flexibility which is inherent in the study of a fine art and the necessary rigor of a discrete academic discipline. Finally, it is organized so that it is the theatre teacher/director who makes the critical choices concerning the construction of learning activities and the relevant student objectives to be emphasized.

In building the design, the writers have taken into consideration five educational goals strongly supported by the Iowa Department of Education: career education; multicultural/nonsexist education; higher-level thinking skills; technology; and horizontal articulation with other disciplines. Career education is directly emphasized through the inclusion of "Roles and Careers"

as a major skill/attitude/understanding to develop in relating theatre to its social context. Multicultural, nonsexist education is an inherent part of theatre in school and out of school. It is infused into the entire curriculum and is addressed directly within all four of the established goals of theatre. For example, the objectives established for the study of theatre heritage are worded so as to emphasize the importance of a multicultural theme, as are the objectives for the study of theatre and life. The teaching of higher-level thinking skills also is an integral part of the curriculum model. Learner objectives which will help to build the powers of perception, imagination, problem solving, and aesthetic response are presented within the various goals. The importance of technology is stressed particularly in the sections of the curriculum dealing with technical elements and theatre management. Finally, since theatre incorporates the study of the human condition, the horizontal articulation with the other disciplines is evidenced as a part of every goal. This is especially apparent in the learner objectives created for developing skills, attitudes, and understandings concerning the relationships of theatre to the other arts.

BASIS FOR DEVELOPMENT OF THE MODEL

The theatre education guide as presented is based upon the work of the National Theatre Education Project (NTEP), which has been in process for four years to producing guidelines for the development of drama/theatre curriculum, K-12. Made up of six leaders in the field of theatre education from all over the United States, the NTEP has established four major goals of drama/theatre, as well as the general objectives and enabling objectives/expectancies for those goals. They have been aided in this overwhelming task by approximately thirty advisors, each of whom is an expert in at least one field of theatre education. When completed, the project will provide a basis for building theatre curriculum which is grounded upon solid artistic and educational principles, goals, and objectives.

The state of Iowa is fortunate to have three persons who have been active in this project: one who has served as a Project Steering Committee member and two who have served as advisors. These three individuals constitute the Theatre Sub-Committee which has developed this curriculum model. As a result, the Iowa model reflects the thinking and methodology of current theatre pedagogy as determined by the NTEP. The four major goals of theatre and many of the general and enabling objectives have been freely adapted, omitted, or augmented in order to meet the unique educational needs of Iowa schools.

Many of the selected general objectives and enabling objectives are stated here for the first time. However, just as many are derived from objectives presented in a large variety of local school district, state, and national theatre curriculum guides which were examined and studied as a part of the NTEP and Iowa projects. These works are credited in the Appendix of this publication.

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USE OF THE IOWA MODEL

This curriculum represents a major change from current teaching practice in Iowa in all but the very largest school districts. We hope that the availability of such a model program, prepared at the request of the State Legislature and under the auspices of the Department of Education, will:

1. Provide a resource for trained professionals who are attempting to implement curricular, co-curricular, and extracurricular programs in theatre;

2. Provide teachers who lack the necessary preparation but who want to make theatre education available throughout their school districts with both a resource and a motivation to further study;

3. Make school administrators cognizant of the value of theatre education and supportive of the role of theatre in the artistic life of the school and community.

RATIONALE FOR THEATRE EDUCATION IN IOWA SCHOOLS

John J. McDermott, writing in The Humanities in Pre-Collegiate Education, states that theatre should be a central module in the school curriculum. He makes the following argument:

> To create theatre is not only to create a human world. More, it is to create so that others, the audience, can participate, can share, and can enter into the process. No medium, no art form, no human activity, can make relations in so many ways, so expansively, so extensively, so multiple in style and theory and artifact, so subtle, so explosive, so clear, so ambiguous, so deft, so explicit, and so rich in implication as can be found in the doing, making, and offering of theatre. If I am correct in this assessment, then our children must have the opportunity to develop these theatrical skills, attitudes, abilities, failures, and successes from their preschool years through their adult life.[1]

Professor McDermott has stated succinctly and well one rationale for the inclusion of theatre in the curriculum of every school district in the State of Iowa. Based upon the "doing, making, and offering of theatre," it presents the art as a unique means for recreating the human experience.

Inherent in the study of theatre is

- a knowledge and understanding of the society in which one lives,
- the development of those personal internal and external resources which are necessary to communicate thought and feeling,
- the formation of aesthetic judgments, and
- the acquired ability to create theatre by means of artistic collaboration with others.

All four of these factors are, in turn, bound to the ways in which theatre performs a vital role:

(1) in the areas of arts education,
(2) as a basic academic competency,
(3) as a field of humane learning, and
(4) as a teaching strategy/tool in other academic disciplines.

THEATRE EDUCATION AS ARTS EDUCATION

Virtually all significant areas of human experience have an inherent aesthetic component. The goal of arts education is to use an arts experience as a method of educating students to respond with sensitivity and knowledge to the artistic dimension of any decision in their lives. The thrust of such a program is to seek out artistic experiences wherever they occur. It should not be presumed that the learner is either a future artist or a potential arts consumer. Rather, as Brian Hansen has stated, the primary aim of arts education must be the enrichment of human life.[2]

What is the importance of theatre in meeting such an aim? Hansen answers the question very effectively:

> ...theatre education's place in arts education should be what theatre's role has always been, to function as a socially sanctioned laboratory in which people are allowed to explore alternatives to their present condition. In doing so, theatre education would complement all of the arts, and do so within a unified construct which would reinforce each art while denigrating none.[3]

THEATRE AS BASIC LEARNING

Training in the affective realm is recognized by educational authorities as one of the basic academic competencies. This is apparent in such works as Krathwohl and Bloom's Taxonomy of Affective Learning, The College Board's Academic Preparation for College, and Elliot Eisner's Cognition and Curriculum. Such affective learning is a critical element in the teaching of theatre at the elementary, secondary, and post-secondary levels.

The playmaking impulse in young children is considered by many educational theorists to be the same impulse that helps children learn how to learn--not only through the development of cognitive skills but also through the affective learning skills acquired in dramatic play. In addition, dramatic play provides the opportunity to acquire skills that are essential for the child's development into a learner. The mimetic activity that comprises dramatic play provides children with the opportunity to "try on" responses to a variety of stimuli through which they may acquire a repertoire of emotional responses to life situations. Without such a repertoire a child is affectively helpless. Through imitative activity the children also are teaching their bodies to participate in intellectual and emotional problem solving.

As the child leaves childhood and enters the realms of adolescence and adulthood, the need for affective learning does not diminish. Rather, it takes on increased importance. The senses, which are essential to concept formation, should not be de-emphasized in learning experiences as the child grows older. They should be expanded and enriched so that an individual may form concepts which are increasingly abstract and complex. In other words, there needs to be a combining of the cognitive and affective factors in the learning process.

Theatre education is the perfect place to blend affective and cognitive skills into a complete learning experience. The process of theatre uses the senses and the imagination in consonance with the intellect to produce the art form. The result of participation in such processes, when transferred to other subject content areas and to life experiences, will be the development of the person who can think, feel, and produce creatively in a variety of learning and life environments.

THEATRE AS HUMANE LEARNING

The value of theatre as a crucial source of experiential learning cannot be overstressed. Theatre is a humanizing force, offering countless examples of what it is like to be human. Unlike other forms of humane learning, theatre makes us feel our own humanity and the humanity of others. We are all characters (after a manner of speaking), and we all participate in actions, influencing their outcomes and being influenced by them. Theatre is one of the most fundamental of human experiences, allowing us to reflect actively upon a variety of value systems, to examine different courses of action and their consequences, and to learn a great deal beyond our immediate reach.

THEATRE AS A TEACHING STRATEGY AND TOOL

Although theatre is a discrete area of learning in itself, the value of theatre as a tool in the teaching of almost any subject content area has been acknowledged repeatedly. In the hands of trained personnel, the translation of abstract experience into felt experience is probably the most effective learning method that can be devised. This method, whether applied in a first grade creative drama class, a medical school ward, or a corporate training program, provides a unique method for the transference of learning and for the motivation of learning in students. Because it requires that we feel our way into the situations of others, the result is likely to be a more intense learning experience than in other areas because it calls on our emotional, imaginative, and intellectual capacities and thereby impresses itself more vividly on our senses.

Areas of study dissimilar as medicine, law enforcement, and business have wholeheartedly embraced dramatic methods of training, therapy, rehabilitation, counseling, and re-education. They have used such theatrical structures as role playing, simulation, positive imaging, and improvisation in confrontation simulation, negotiation games, burn therapy, psychological counseling, and crisis intervention, to provide a wide range of felt-experiences to doctors, patients, executives, and workers.

Even the laboratory method of the science classroom is, in fact, a theatre activity which uses a series of experiments that are actually controlled, scripted dramas about what it feels like to be a scientist. The student, through the enactment of these scientific dramas, is allowed to feel what the process of scientific inquiry is like by performing the role of scientist, even though there is no true experimentation happening.

Content areas other than science use drama teaching strategies as tools to learn subject content skills. This is especially true of English language arts where such experts as John Stewig at the University of Wisconsin and James Moffett at the University of Pittsburgh have developed techniques for using

theatre strategies to teach children's literature and writing. One also may find role playing and dramatization used frequently in social studies learning experiences. In fact, it might be said that some form of theatre-based activity is to be found in the curricula of every subject content area.

G O A L S

Theatre education, whether considered a distinct arts discipline, a portion of basic education, a part of humane learning or a teaching tool, provides us a method to share our sense of community. It allows us to confront the great questions of existence together rather than alone. The four goals proposed as fundamental guidelines for educating students in theatre arts are:

Goal One: To develop the internal and external personal resources used in the theatre process

Goal Two: To create theatre through artistic collaboration

Goal Three: To relate theatre to its social context

Goal Four: To form aesthetic judgments.

Perhaps the American Theatre Association Policy Paper entitled "Theatre in General Education" puts it best:

> Theatre, of all the arts, engages human beings most directly in an exploration of human experience. It is a participatory activity dependent upon cooperation at a basic level of physical sharing and at the most heightened level of imaginative sharing. It involves the cognitive, affective, and psychomotor domains of individuals in a group situation where they are dependent on each other and where they are involved in the creative act. This most human of the arts is essential for general education at all levels."[4]

[1]John J. McDermott, "Cultural Literacy: Time for a New Curriculum," The Humanities in Pre-Collegiate Education: 83rd Yearbook of the National Symposium for the Study of Education, ed. Benjamin Ladner, Chicago, ILL, University of Chicago Press, 1984, p. 55.

[2]Brian Hansen, "Of Condors and Cockroaches," in Theatre Education: Mandate for Tomorrow, ed. Jed H. Davis, New Orleans: Anchorage Press, 1985: 39.

[3]Ibid., 39.

[4]ATA Commission on Theatre Education, "Theatre in General Education: A Policy Paper", Washington, D.C., American Theatre Association, 1979, 3.

Scope Sequence Strategies

SCOPE AND SEQUENCE

A Guide to Curriculum Development in Theatre is designed to provide the teacher or director with guidelines for developing curricular and co-curricular programs based upon the needs of students in their individual school districts. In previous pages, it presents a rationale for educating students of all ages in the discipline of theatre arts. Next, it furnishes goals and objectives upon which to build a series of sequential learning experiences for use: (1) in the theatre classroom; (2) during play rehearsal/performance, and (3) in classrooms where theatre is being used as a teaching tool when a trained practitioner is available as a resource person. This section presents the goals and objectives and explains their organization from the viewpoint of scope and sequence.

TERMINOLOGY

Theatre education from early childhood through adulthood involves learning experiences which incorporate the personal development of the individual with the preparation for and participation in the making and viewing of a play. Theatre educators have identified the different types of learning experiences in many different ways. However, there is general agreement that those activities which emphasize informal, improvisational activities gauged to foster personality growth and to facilitate learning are categorized as drama. Those activities which focus on the development, rehearsal, and performance of plays are categorized as play production. Theatre is considered a generic term which refers to the entire field of theatre as art form and as pedagogy.

For purposes of uniformity, this model will group the terms drama and play production, as well as such other frequently used terms as dramatics and dramatic arts, under the generic term theatre in identifying the curriculum in its entirety. Under the general and enabling objectives will be found the developmental sequencing of activities from dramatic play, to dramatic or creative drama activities, to preparation for play production. (A Glossary of Terms is to be found in the Appendix.)

SKILLS, ATTITUDES, UNDERSTANDINGS

The goals for educating students in theatre arts, as stated in the previous chapter are:

Goal One: To develop the internal and external personal resources used in the theatre process

Goal Two: To create theatre through artistic collaboration

Goal Three: To relate theatre to its social context

Goal Four: To form aesthetic judgments.

Implicit in each of the goals of theatre are a number of skills, attitudes, and understandings which are developed through learner participation in the theatre process. They include the following:

Goal One: To develop the internal and external personal resources used in the theatre process

A. Sensory perception and emotional response

B. Imagination

C. Movement

D. Language

E. Voice

F. Discipline

G. Self-concept

Goal Two: To create theatre through artistic collaboration:

A. Interpersonal/group skills

B. Problem solving

C. Improvisation

D. Characterization

E. Playmaking/playwriting

F. Directing

G. Technical elements

H. Theatre management

Goal Three: To relate theatre to its social context:

A. Theatre and life

B. Roles and careers

C. Theatre heritage

Goal Four: To form aesthetic judgments:

A. Dramatic elements

B. Theatre attendance

C. Theatre and other arts

D. Aesthetic response

DEVELOPMENTAL LEVELS

Each of the skills, understandings, and attitudes inherent in the theatre process can be taught developmentally. Therefore, general objectives have been established at six different developmental levels:

Level I (Kindergarten)

Level II (Grades 1-3)

Level III (Grades 4-6)

Level IV (Grades 7-8)

Level V (Grades 9-14: General)

Level VI (Grades 9-14: Specialized)

A. Acting

B. Technical Theatre

C. Theatre Production

It should be emphasized that the grade levels are <u>suggested</u> levels. The level at which a particular skill, attitude, or understanding is being taught will vary with the developmental stages of the learners or with the sophistication of the individual school theatre program. It also should be noted that Level V is comparable to an introduction to theatre/dramatics course at the high school/junior college level, and that Level VI has been divided into three specialized areas which would be comparable to advanced courses in acting, technical theatre, and theatre production/directing. However, both Levels V and VI are built on the assumption that students have already achieved the general and enabling objectives listed in Levels I-IV.

GENERAL OBJECTIVES

General objectives have been established for each of the skills, attitudes, and understandings assigned to each of the four goals. (See charts.) These objectives have been identified sequentially according to suggested level. Thus each succeeding general objective requires an increased understanding and sophistication on the part of the learner. For example, when studying theatre heritage as a part of learning to relate theatre to its social context, the general objective for the learner at Level II is to develop awareness of multicultural concepts through dramatic activities. At Level VI, the general objective is to use cultural, social, and political aspects of theatre heritage to solve theatrical problems.

ENABLING OBJECTIVES

A number of enabling objectives have been identified for each of the general objectives at each of the different levels. These enabling objectives present major learner outcomes which will demonstrate achievement of the general objective at any given level. They are much more specific in content. They also may lead to possible activities as well as to means for learner evaluation.

USING THE GENERAL AND ENABLING OBJECTIVES

In order to use the general and enabling objectives to build a theatre curriculum based on individual needs, the following observations should be taken into consideration:

1. The general objectives for each of the skills, attitudes, and understanding are sequential in their occurrence. Each level represents an increased understanding and sophistication in the study of theatre.

2. In designing a theatre course or curriculum, the curriculum builder should take into consideration the needs of individual students. If they have had few experiences in theatre, then the curriculum as designed probably should begin with the general and enabling objectives suggested at the lower levels. The developmental levels, rather than the suggested grade levels, should receive the focus. Progression is the key word.

3. The enabling objectives as presented do not represent a complete list of such objectives. They represent some of the major learner outcomes, and the curriculum builder may add to that list in the process of designing the curriculum. It is also important to be aware that the enabling objectives are not listed hierarchically.

4. The general and enabling objectives need not necessarily be used in isolation. Indeed, in many cases a specific learning activity may aid in the achievement of a combination of goals and objectives. (See section on Learning Activities)

5. The goals and objectives as stated can apply not only to the curricular program in theatre, but also to the extracurricular program and to those cases in which theatre is being used as a tool in another academic discipline.

ORGANIZATION OF THE GOALS AND OBJECTIVES

The goals, general and enabling objectives, and skills/attitudes/understandings have been organized in graphic form for purposes of easy reference. The sequence is as follows:

1. Statement of the goal with appropriate skills, attitudes, and understandings.

2. General objectives for all skills, attitudes, and understandings for the goal according to level.

3. Enabling objectives for each of the skills, attitudes, and understandings according to level.

4. Repetition of the same procedure for each of the succeeding goals.

GOAL ONE: DEVELOP INTERNAL AND EXTERNAL PERSONAL RESOURCES

SKILLS, ATTITUDES, UNDERSTANDINGS:

Sensory Perception
and Emotional Response

Imagination

Movement

Language

Voice

Discipline

Self-Concept

GOAL ONE: DEVELOP INTERNAL AND EXTERNAL PERSONAL RESOURCES

GENERAL OBJECTIVES FOR THEATRE

Skills Attitudes Understandings	Developmental levels and approximate grades			
	LEVEL I Kindergarten	LEVEL II Grades 1-3	LEVEL III Grades 4-6	LEVEL IV Grades 7-8
	THE LEARNER WILL:			
A. Sensory perception and emotional response	Explore sensory experiences in immediate surroundings.	Focus on details of sensory and emotional experiences	Use sensory and emotional recall to interpret experiences	Recognize individual differences in sensory perception and emotional states
B. Imagination:	Express images through dramatic play and storytelling	React to imaginary objects, environments and perceptions	Use imagination in playmaking	Use dramatic action to communicate and transform mental images
C. Movement	Use movement for creative expression	Use movement to explore thought, feeling, and roles	Use movement to express thought, feeling, and character	Identify and use movement techniques to express character
D. Language	Use language for personal exploration and social interaction	Use language to enact and comment on personal experience	Use language to discover relationships with others through social interaction	Use language to present/represent the self in relation to others
E. Voice	Use voice as a means of self-expression	Use voice to explore thought, feeling, and role in dramatic activities	Use voice for conscious communication of thought, feeling, and character	Identify and use vocal techniques to express a variety of characterizations
F. Discipline	Demonstrate responsible behavior in dramatic activities	Demonstrate responsible behavior in dramatic activities and self-control	Demonstrate social discipline in dramatic activities	Same as previous column
G. Self-concept	Develop self-awareness and confidence in dramatic play	Act and interact in dramatic activities with full involvement	Discover self as effective in imagining, interacting and reflecting in dramatic activities	Acknowledge similarities with and differences from others in dramatic activities

LEVEL V Grades 9-14 General	LEVEL VI Grades 9-14 Specialized Acting	Technical Theatre	Theatre Production
Expand interpretation of meaning of sensory perception as actor and viewer	Develop and use a range of emotional expression to portray complex characters	Incorporate sensory and emotional experiences into theatrical design	Produce theatre with attention to sensory and emotional detail in content and form
Use imagination to form and express thought, feeling, and character	Use imagination in character development	Use imagination in designing and implementing technical theatre	Use imagination in collaboration with others to produce and evaluate theatre
Apply movement techniques for characterization in improvised and scripted activities	Same as previous column	Consider the aesthetic and practical requirements of movement in design	Recognize and use movement as an integral element of theatre production
Express meaning and character through language	Use language to reveal and communicate text and subtext	Communicate understanding of technical theatre through language	Use language to reveal and communicate text and subtext
Apply vocal technique to development of characterization in improvised and scripted activities	Synthesize vocal techniques to create characters	Design sound to clarify and enhance vocal expression of performers	Apply vocal techniques to create characters in theatre productions
Develop and apply artistic discipline and theatre etiquette	Apply artistic discipline in collaboration with others	Same as previous column	Same as previous column
Improve understanding of self and others through expanding role repertoire	Develop objectivity in appraising personal abilities and creative endeavors	Develop objectivity in assessing skills and abilities in design and construction	Develop ease and objectivity as a participant in theatre productions

Skills, attitudes, understandings:

A. SENSORY PERCEPTION AND EMOTIONAL RESPONSE

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
GENERAL OBJECTIVES	THE LEARNER WILL:			
	Explore sensory experiences in immediate surroundings	Focus on details of sensory and emotional experiences	Use sensory and emotional recall to interpret experiences	Recognize individual differences in sensory perception and emotional states
ENABLING OBJECTIVES	1. Explore sensory experiences	1. Use sensory details in actions of dramatic activities	1. Demonstrate sense memory in pantomime activities	1. Recognize point-of-view as a physical, psychological, and cultural position
	2. React to sensory stimuli	2. Recognize and name major emotions	2. Demonstrate sensory and emotional recall in reenacting an experience	2. Recognize inner state as it affects perceptions
	3. Imitate gestures and sounds	3. Recognize the senses as a source of pleasure, pain, and information	3. Develop scenes with imaginary objects, giving attention to sense memory and emotional recall	3. Demonstrate in dramatic action how emotional attitude contributes to characterization
	4. Identify the senses	4. Recognize and reflect emotions described in stories and portrayed in theatre	4. Demonstrate awareness of imaginary environments in dramatic activities	4. Become aware of a variety of reactions to disabling conditions
	5. Recognize as valid own and others' emotional expression	5. Use emotional expression in dramatic activities and story drama	5. Apply sense memory and emotional recall in evaluating informal and formal drama	5. Demonstrate empathy in reaction to a variety of people
	6. Share feelings in dramatic play	6. Respond to changes in sensory and emotional aspects of dramatic activities		
	7. Recall past sensory and emotional experiences through dramatic play			

LEVEL V	LEVEL VI Specialized Acting	Technical Theatre	Theatre Production
Expand interpretation of meaning of sensory perception as actor and viewer	Develop and use a range of emotional expression to portray complex characters	Incorporate sensory and emotional experiences into theatrical design	Produce theatre with attention to sensory and emotional detail in content and form
1. Respect that subtle emotional expressions convey meaning	1. Recognize and use shades of emotional expression	1. Discover ways to suggest season, time, and period through setting, properties, lighting and costume	1. Research a scene or script with attention to sensory and emotional potential in both content and form
2. Recognize the relationship between cultural or social attitude and emotional reaction to an event	2. Experiment with characterizations that present a variety of emotional demands	2. Research and apply information about cultures in order to design and construct for theatre	2. Exchange ideas with others, listen, and respond sensitively
3. Recognize relationships between resolution and character transformation	3. Demonstrate ability to draw on personal sensory and emotional recall when creating a character	3. Explore methods of expressing mood through stagecraft	3. Demonstrate awareness of aspects of season, time, period, mood, culture, character qualities, and theme
4. Demonstrate relationships with significant objects as part of a role	4. Demonstrate control in using emotional recall	4. Research a play for sensory and emotional qualities that might be expressed in staging	4. Collaborate on a unified asesthetic perception of the performance envisioned
5. Create interactive relationships in role	5. Demonstrate sensitivity to the perceptions and characterizations of other actors when building a character	5. Explore with others to develop a unified design of theatre elements for a specific play	5. Demonstrate, under the pressure of production, consideration of others' perceptions and emotional states
6. Become aware of audience reaction and respond with subtle adjustments	6. Perceive and interpret the subtext of a play		6. Demonstrate sensitivity to audience response
	7. Demonstrate sensitivity to audience response		

Skill, attitudes, understandings:

B. IMAGINATION

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
GENERAL OBJECTIVES	THE LEARNER WILL:			
	Express images through dramatic play and storytelling	React to imaginary objects, environments, and perceptions	Use imagination in play-making	Use dramatic action to communicate and transform mental images
ENABLING OBJECTIVES	1. Use concrete objects to represent other objects in dramatic play	1. Recreate images from memory and extend them into dramatic play	1. Move easily from one image to another	1. Use memories of past experiences in enacting improvised or written scenes
	2. Store images in the memory	2. Communicate images through action, sound, and language	2. Recall past experiences	2. Transform real objects and experiences into imaginary objects
	3. Imitate roles and experiences during dramatic play	3. Use imaginary objects in dramatic activities	3. Improvise dramas based on an experience	3. Use pantomime to manipulate imaginary objects
	4. Feel empathy with family members and assume their roles	4. Communicate specific images individually and in groups	4. Be able to reenact the same scene/ story changing it in some way	4. React spontaneously to the unexpected in improvisation
	5. Respond to imagery initiated by others	5. Impersonate behavior patterns of people in dramatic activities	5. Interact with others, accepting and using their imagery	5. Respond to and build on the ideas of others in improvisation
		6. React spontaneously to imaginary objects, environments, sounds, smells, and tastes	6. Internalize the emotions and experiences of another while maintaining own identity	6. Develop trust in one's intuition through spontaneous dramatic interaction

LEVEL V	LEVEL VI Specialized		
	Acting	Technical Theatre	Theatre Production
Use imagination to form and express thought, feeling, and character	Use imagination in character development	Use imagination in designing and implementing technical theatre	Use imagination in collaboration with others to produce and evaluate theatre
1. Continue to store and use images of past experiences while enacting and reflecting upon dramatic scenes and improvisations	1. Retrieve personal memories and apply to the process of characterization	1. Retrieve personal memories and apply to shaping a theatrical environment	1. Pool personal memories and images to apply to the play
2. Respond to imaginary stimuli with appropriate action and voice	2. Adapt observations to imagined circumstances (Stanislavski)	2. Adapt observable structures to imagined settings	2. Pool images to lead from text to performance
3. Practice object/character transformation	3. Use images to lead from action to belief to feeling	3. Use images to lead from conceptualization to actualization	3. Experience the excitement of sharing explicit images with an audience
4. Be able to record images/impressions orally and in writing	4. Use symbolic movements and gesture to explore characterization	4. Collaborate with others to create production images	
5. Understand thought, feeling, and character through the imaginative expression of group scenes and improvisations	5. Use visual and kinesthetic imagery to physicalize a character		
6. Offer and accept novel ideas	6. Use aural imagery to create voice quality		

Skill, attitudes, understandings:

C. MOVEMENT

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
GENERAL OBJECTIVES	THE LEARNER WILL:			
	Use movement for creative expression	Use movement to explore thought, feeling, and roles	Use movement to express thought, feeling	Identify and use movement techniques to express character
ENABLING OBJECTIVES	1. Imitate a variety of nonlocomotor movements	1. Develop body control in following directions	1. Demonstrate the use of imaginary objects in pantomime	1. Convey a relationship or emotional response to imaginary objects through action and facial expression
	2. Move freely through space, responding to verbal signals to change direction, level, shape, size, and speed	2. Identify and move independently different parts of the body	2. Communicate the occupation or activity of a character through movement	2. Develop accuracy in handling imaginary objects
	3. Respond in movement to a variety of images provided by sounds, music, poetry, story, and pictures	3. Develop control in executing a wide range of locomotor and nonlocomotor movements	3. Perform an action that has a beginning, middle, and end	3. Demonstrate understanding of space and energy concepts in group improvisation
		4. Translate sensory images into movement	4. Develop movement vocabulary	4. Use movement to communicate age and physical condition of characters
		5. React to aspects of the imaginary environment through movement	5. Recognize the importance of nonverbal communication in encoding and decoding messages	5. Use movement to communicate attitudes, feelings, and moods of characters

LEVEL V	LEVEL VI Specialized		
	Acting	Technical Theatre	Theatre Production
Apply movement techniques for characterization in improvised and scripted activities	Apply movement techniques for characterization in improvised and scripted activities	Consider the aesthetic and practical requirements of movement in design	Recognize and use movement as an integral element of theatre production
1. Practice physical warmups to develop relaxation, centering, body coordination, and flexibility	1. Develop and execute a routine of warmup exercises in preparation for performance	1. Recognize movement needs of performers in designing floor plans, costumes, and props	1. Analyze text for historical, environment, physical, and emotional basis for character movement
2. Make use of energy and space concepts in ensemble work	2. Develop the movement qualities and patterns for a specitic character	2. Recognize available storage space and scene shift demands in designing settings	2. Select and perfect through rehearsal the movement qualities of a given character
3. Analyze texts and select physical attributes and movement qualities of characters	3. Execute stage business appropriate to character and given circumstances		3. Use hand props and relate physcially to set props in keeping with a given character
4. Execute a score of actions to achieve a character's objective	4. Analyze text for historical, environmental, physical, and emotional basis for character movement 5. Explore posture, movement, and dance of different historical periods		4. Contribute to the stage composition and orchestration of action established by the director

Skill, attitudes, understandings:

D. LANGUAGE

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
GENERAL OBJECTIVES	THE LEARNER WILL:			
	Use language for personal exploration and social interaction	Use language to enact and comment on personal experience	Use language to discover relationships with others through social interaction	Use language to present/represent the self in relation to others
ENABLING OBJECTIVES	1. Listen to stories and directions	1. Take turns as speaker and listener	1. Interact spontaneously and flexibly with others in discussion and enactment	1. Extemporize dialogue governed by setting, situation, and character in a collaborative fashion
	2. Give sound and speech to inanimate objects and fantasy characters	2. Describe personal experiences in some detail	2. Make inferences about the physical and emotional states of others	2. Experiment with word selection and linguistic registers (formal to informal)
	3. Imitate voices and language of real people in dramatic play	3. Contribute verbally to the planning of dramatic activities	3. Experience and express empathy for a variety of people and human conditions	3. Link verbal and nonverbal aspects of communication to the motives of the role
	4. Use monologue and dialogue	4. Interact with others in a variety of roles	4. Use and understand spoken language appropriate to the context of a group improvised scene	4. Engage in divergent and metaphoric thinking
	5. Use "I" to identify self as separate from environment	5. Imitate vocal tone, posture, and gesture of people in dramatic activities	5. Make inferences about characters by type of language used	5. Evaluate dramatic activities according to established criteria
			6. Develop ability to evoke word images and think metaphorically and by association	

LEVEL V	LEVEL VI Specialized		
	Acting	Technical Theatre	Theatre Production
Express meaning and character through language	Use language to reveal and communicate text and subtext	Communicate understanding of technical theatre through language	Use language to reveal and communicate text and subtext
1. Explore how language affects perception and thought	1. Discover the importance of rhythm of language in theatrical production	1. Use the language of technical theatre correctly during crews, rehearsal, and performance situations	1. Discover the importance of rhythm of language in theatrical production
2. Incorporate the point of view, attitudes, and ideas of others into a personal frame of reference	2. Use interpolation and extrapolation in the reading and interpretation of dramatic texts		2. Use interpolation and extrapolation in the reading and interpretation of dramatic texts
3. Discover the connotative/denotative meanings of language in the dramatic text	3. Recognize language as an instrument of logical reasoning and symbolic representation of experience (sensory, social, and environmental)		3. Recognize language as an instrument of logical reasoning and symbolic representation of experience (sensory, social, and environmental)
4. Extemporize dialogue governed by setting, situation, and character in a collaborative fashion	4. Extemporize dialogue governed by setting, situation, and character in a collaborative fashion		4. Extemporize dialogue governed by setting, situation, and character in a collaborative fashion
5. Express abstract ideas and concepts about theatre in a clear and coherent manner	5. Develop skill in the use of linguistic and paralinguistic aspects of language (vocal tone, timing, stress, posture, gesture, facial expression, body positions, etc.)		5. Develop skill in the use of linguistic and paralinguistic aspects of language (vocal tone, timing, stress, posture, gesture, facial expression, body positions, etc.)

Skill, attitudes, understandings:

E. VOICE

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
GENERAL OBJECTIVES	THE LEARNER WILL:			
	Use voice as a means of self-expression	Use voice to explore thought, feeling, and role in dramatic activities	Use voice for conscious communication of thought, feeling, and character	Identify and use vocal techniques to express a variety of characterizations
ENABLING OBJECTIVES	1. Demonstrate a sensory awareness of various sounds including vocalization	1. Explore new ways of breathing and making sounds	1. Speak clearly and expressively through appropriate articulation, pronunciation, volume, rate, intonation, and oral phrasing	1. Demonstrate verbal adaptability and vocal expressiveness in the development of a variety of characterizations
	2. Imitate sounds and sound combinations as a means of self-expression	2. Demonstrate increased use of language sounds to express mood, feeling, and emotion	2. Use variation in pitch, stress, and tempo to convey mood and characterization in improvised drama	2. Deliver memorized lines and/or read aloud from a script with sufficient volume, vocal variety, and clarity
	3. Discriminate among and imitate sounds of animals, machines, and nature	3. Demonstrate vocal flexibility and variety in spontaneous drama	3. Demonstrate conscious imitation of voice and speech patterns	3. Identify vocal qualities, mannerisms, patterns of misarticulation, and habitual inflection problems
	4. Begin to use acquired language sounds to express mood, feeling, and emotion in dramatic play	4. Demonstrate clear articulation and correct pronunciation in conversation and dramatic play	4. Use sensory stimuli as a strategy to create oral interpretation of a character	4. Become aware of components of the voice mechanism
		5. Select volume appropriate to setting and occasion		5. Become aware that vocal training is related to relaxation, breathing, and body posture
		6. Experiment with voice and sound in communicating a role during dramatic activities		6. Recognize and deal with "break in voice" and attendant voice self-consciousness

LEVEL V	LEVEL VI Specialized		
	Acting	Technical Theatre	Theatre Production
Apply vocal techniques to development of characterization in improvised and scripted theatre	Synthesize vocal techniques to create characters	Design sound to clarify and enhance vocal expression of performers	Apply vocal techniques to create characters in theatre productions
1. Speak clearly and expressively through appropriate articulation, pronunciation, volume/stress, rate/pause, pitch inflection, and intonation both as student and as character	1. Demonstrate a working knowledge and application of the terminology of voice production	1. Consider acoustical potential and problems of available performance spaces	1. Speak clearly and expressively through appropriate articulation, pronunciation, volume/stress, rate/pause, pitch/inflection, and intonation
2. Use understanding of vocal mechanism to project voice audibly, clearly, and without strain in various performance settings	2. Demonstrate familiarity with and ability to use selected foreign dialects and American regionalisms	2. Assess needs of performers for vocal amplification	2. Convey complex mood and characterization through expressive use of voice
3. Use a blend of vocal and physical expression to create interpretation of character	3. Distinguish between voice used in life situations and voice used in performance situations (stage diction)		3. Use a blend of vocal and physical expressions to project character interpretation
4. Become aware of the extent to which vocal expression is shaped by culture, regional dialect, peer group pressure, technological change, and public example	4. Evaluate strengths and weaknesses of own voice and develop systematic program for maintenance and improvement		4. Interrelate vocal skills with other actors as a means of achieving ensemble performance
	5. Interrelate own vocal skills with other actors as one means of achieving ensemble performance		

Skill, attitudes, understandings:

F. DISCIPLINE

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
GENERAL OBJECTIVES	THE LEARNER WILL:			
	Demonstrate responsible behavior and self-control in dramatic play	Demonstrate responsible behavior and self-control in dramatic activities	Demonstrate social discipline in dramatic activities	Demonstrate social discipline in dramatic activities
ENABLING OBJECTIVES	1. Attend and respond to directions	1. Obey rules of participation	1. Suggest ways of resolving conflicts	1. Demonstrate the ability to lead and follow
	2. Participate cooperatively	2. Demonstrate patience with others' ideas and respect for others' feelings	2. Demonstrate respect for decisions about problem solution and joint creation	2. Produce work on time
	3. Demonstrate respect for others' need for attention	3. Complete projects	3. Volunteer for many and varied activities	3. Be able to modify plans to solve problems or to respond to criticism
	4. Demonstrate respect for others' space	4. Extend attention span	4. Interact appropriately with other participants in dramatic activity	4. Expand audience etiquette skills
	5. Demonstrate respect for others' need for attention	5. Be able to memorize brief lines and deliver on cue and in sequence	5. Focus on dramatic action on stage	5. Demonstrate awareness of social norms
	6. Recognize difference between acceptable and unacceptable		6. Develop audience etiquette skills	6. Learn and rehearse short scenes and plays

LEVEL V	LEVEL VI Specialized		
	Acting	Technical Theatre	Theatre Production
Develop and apply artistic discipline and theatre etiquette	Apply artistic discipline in collaboration with others	Apply artistic discipline in collaboration with others	Apply artistic discipline in collaboration with others
1. Prepare beforehand	1. Rehearse alone and with others without supervision	1. Discover through cooperative projects that theatrical experience, like other collaborative arts forms, requires respect for sensitivity to and cooperation with others	1. Discover through collaborative activity that professional etiquette protects all concerned
2. Respect the working methods of others	2. Maintain artistic energy in rehearsal and performance	2. Perform assigned tasks completely and on time	2. Discover through collaborative activity that the development of artistic and social discipline permits trust among collaborators and for audiences
3. Respond appropriately to supervisors	3. Explore the idea that theatre, like all arts forms, requires the discipline of craft	3. Accept direction	3. Discover through collaborative activity that the development of artistic and social discipline leads to quality of expression
4. Contribute ideas in appropriate ways	4. Explore the idea that the development of artistic and social discipline leads to creative and performing freedom	4. Accept leadership responsibilities	4. Support others in their artistic efforts and contributions
5. Accept final directorial decisions	5. Accept direction	5. Accept role of technician in the hierarchal decision-making production model	5. Strive for the integrity of individual and group performance
6. Discover the personal and artistic discipline required by varius theatrical careers	6. Accept role of actor in hierarchial decision-making production model	6. Perform tasks in line with established safety regulations	6. Maintain established safety regulations
7. Participate comfortably in a variety of audience/actor situations	7. Observe proper protocol for handling properties, scenery,		

Skill, attitudes, understandings:

G. SELF-CONCEPT

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
GENERAL OBJECTIVES	THE LEARNER WILL:			
	Develop self-awareness and confidence in dramatic play	Act and interact in dramatic activities with full involvement	Discover self as effective in imagining, interacting, and reflecting in dramatic activities	Acknowledge similarities with and differences from others in dramatic activities
ENABLING OBJECTIVES	1. Willingly participate in dramatic experiences	1. Enter dramatic activities taking a variety of roles	1. Offer and accept the ideas of others in planning, enacting, and evaluating drama activities	1. Expand role repertoire through dramatic activities in order to clarify personal identity
	2. Interact with others, listening and responding	2. Express ideas and feelings in dramatic activities	2. React to feelings of self and others in dramatic activities	2. Distinguish between the student playing a role and the role being played
	3. Accept the ideas of others	3. Recognize and accept differences of opinion	3. Take risks in dramatic activities	3. Use dramatic activities to seek physical, social, and emotional identity
	4. Show pride in achievement of goals in dramatic play	4. Begin to see differences between self and the role being played	4. Set standards for self in dramatic activities	4. Accept physical and emotional changes as they affect participation in dramatic activities
	5. Discover self as expressive, physically and vocally	5. Express a sense of humor	5. Examine and compare own attitudes, values, and belief systems as part of participation in dramatic activities	5. Test and question own attitudes, values, and belief systems while participating in dramatic activities
		6. Demonstrate acceptance of role and feeling of accomplishment in dramatic activities		

LEVEL V	LEVEL VI Specialized		
	Acting	Technical Theatre	Theatre Production
Improve understanding of self and others by expanding role repertoire	Develop objectivity in appraising personal abilities and creative endeavors	Develop objectivity in assessing skills and abilities in design and construction	Develop ease and objectivity as a participant in theatre productions
1. Expand role repetoire through dramatic activities in order to clarify personal identity	1. Develop a realistic concept of own character range	1. Find satisfaction in collaboration on theatrical projects	1. Recognize one's contribution to a production as valuable
2. Accept physical and emotional changes as they affect participation in dramatic activities	2. Be aware of the effects of physical appearance upon others, both as an individual and as a character	2. Willingly correct or change work to suit the agreed-upon design	2. Accept praise and criticism and use the information to improve work
3. Distinguish between the student playing a role and the role being played	3. Accept the results of competition which may arise during the auditioning for roles in a play	3. Accept results of competition which may arise during assignment of technical responsibilities	3. Enjoy collaboration in a theatre production
4. Use tendency to daydream as a source of creativity and validation of the self	4. Listen to and support fellow actors	4. Be aware of the effects of physical limitation upon others as an individual and as a member of a crew	4. Set personal and group goals and strive to meet them
5. Use theatre heritage and theatre experiences as a means to self-evaluate philosophical, ethical, and religious concerns	5. Enjoy audience response and use it to guide/improve performance		
6. Be aware of the range of characters present in the theatre			
7. Be aware of the processes by which roles and responsibilities are assigned in theatre productions			

GOAL TWO: CREATE THEATRE THROUGH ARTISTIC COLLABORATION

SKILLS, ATTITUDES, UNDERSTANDINGS:

Interpersonal/Group Skills

Problem Solving

Improvisation

Characterization

Playmaking/Playwriting

Directing

Technical Elements

Theatre Management

GOAL TWO: CREATE THEATRE THROUGH ARTISTIC COLLABORATION

GENERAL OBJECTIVES FOR THEATRE

Skills Attitudes Understandings	Developmental levels and approximate grades			
	LEVEL I Kindergarten	LEVEL II Grades 1-3	LEVEL III Grades 4-6	LEVEL IV Grades 7-8
	THE LEARNER WILL:			
A. Interpersonal Group/Skills	Respond appropriately to feelings perceived through dramatic interaction	Respond appropriately to feelings perceived through dramatic interaction	Apply acquired interpersonal skills to theatre related activities	Balance personal needs with social responsibilities and requirements of the dramatic situation
B. Problem-solving	Recognize that people in stories and life have problems	Explore the concept of problem and resolution in a dramatic context.	Devise alternative resolutions in a dramatic context	Explore consequences and implications of alternative resolutions to problems through enactment
C. Improvisation	Participate in dramatic play	Participate in improvised dramatic activities	Same as previous column	Participate in creative drama and improvisational scenes
D. Characterization	Assume roles through imitation	Explore a variety of roles in life and fantasy situations	Explore a variety of characters in life and fantasy situations	Incorporate physical, emotional, and social dimensions of characters in scenes
E. Playmaking/ Playwriting	Imitate life experiences and imaginary scenes in dramatic play	Apply observations of life and story elements in dramatic activities	Participate in playmaking focusing on the development and resolution of dramatic problems	Write and perform scenes using dramatic form
F. Directing				Recognize the presence, role, functions of the director
G. Technical elements	Recognize selected aspects of the environment during dramatic play	Recognize technical theatre elements used in dramatic activities	Explore the effect of selected elements of technical theatre in dramatic activities	Select elements of technical theatre to enhance dramatic situations
H. Theatre management				

LEVEL V	LEVEL VI		
Grades 9-14	Grades 9-14 Specialized		
General	Acting	Technical Theatre	Theatre Production
Become aware of the need for ensemble in theatre	Strive for ensemble in rehearsal and performance	Strive for ensemble in technical production	Strive for ensemble in theatre production
Explore resolutions to dramatic problems and evaluate consequences and implications	Same as previous column	Explore technical theatre as creative problem-solving	Explore theatre production as creative problem solving
Participate in creative drama and improvisational scenes	Use improvisation in rehearsaals and unscripted tneatre	Use improvisation in technical theatre	Use improvisation in rehearsals and unscripted theatre
Develop and use skill of analysis in creating characters	Develop and use skill of character analysis in creating roles in scenes and productions	Use technical theatre to enhance characterization	Create multi-dimensional characters in theatre production
Write and perform scenes/short plays integrating content and form	Collaborate in the development of original dramatic pieces	Contribute to original dramatic pieces	Collaborate in writing and producing original scripts
Understand the role and responsibilities of the director	Comprehend and respond to the directing process	Same as previous column	Respond to and/or use the directing process
Recognize the contributions of technical elements in creating theatrical effects	Understand and respond to elements of technical theatre as they affect the actor	Understand and use processes, techniques, and materials of technical theatre	Collaborate in creating and executing technical elements of theatre production
Recognize the functions of management in theatre production	Understand the relationship of management to theatre production	Understand relationship of management to design and technical functions	Perform management functions for theatre production

A. INTERPERSONAL/GROUP SKILLS

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
	THE LEARNER WILL:			
GENERAL OBJECTIVES	Respond appropriately to feelings perceived through dramatic interactions	Respond appropriately to feelings perceived through dramatic interactions	Apply acquired interpersonal skills to theatre-related activities	Balance personal needs with social responsibilities and requirements of the dramatic situation
ENABLING OBJECTIVES	1. Demonstrate ability to show thoughts and feelings through conversations with others in a variety of settings	1. Begin to use dramatic impersonation of people	1. Demonstrate awareness of need to deal with competition and conflict	1. Share perceptions of self with others during dramatic activities
	2. Demonstrate understanding of oral messages received	2. Interact through non-realistic impersonation of people	2. Interact freely in more complex conversations, group drama activities, and class discussions	2. Freely express and deal with emotions as person and as character
	3. Gain attention in socially acceptable ways	3. Experience both leader and follower roles in group drama activities	3. Experience leading a group in drama activities	3. Constructively deal with competition and conflict as person and as character
	4. Recognize another's needs that are different from one's own	4. Give attention to performances for increasing periods of time	4. Take the roles of other people in group drama activities	4. Accept group decisions in theatre activities
	5. Feel empathy with family members and assume their roles	5. Develop concept of own identity in various life roles and situations	5. Demonstrate genuine feelings for the roles of others	5. Voluntarily assume leadership roles in dramatic activities
	6. Respond emphatically when experiencing strong emotions		6. Mentally act out the emotions and experiences of another person while maintaining personal identity	6. Experience cross-cultural and cross-generational patterns of interaction
				7. Become aware of the need for ensemble playing in rehearsal and performance

LEVEL V	LEVEL VI Specialized		
	Acting	Technical Theatre	Theatre Production
Become aware of the need for ensemble in theatre	Strive for ensemble in rehearsal and performance	Strive for ensemble in technical production	Strive for ensemble in theatre production
1. Examine and attempt to manage own emotions both as person and as character	1. Examine and attempt to manage own emotions both as actor and as character	1. Examine and attempt to manage own emotions	1. Examine and attempt to manage own emotions during production preparation and performance
2. Accept and adjust to the creative ideas of other theatre participants	2. Recreate a variety of role behaviors and feelings	2. Identify ways to improve own interpersonal relationships through self-evaluation	2. Accept and adjust to the creative ideas of other theatre participants
3. Identify ways to improve own interpersonal relationships through self-examination as person/performer	3. Identify ways to improve own interpersonal relationships through self-examination as person/performer	3. Identify and resolve conflict situations effectively	3. Identify ways to improve own interpersonal relationships through self-examination
4. Participate in a variety of public performances as an audience member	4. Recognize how trust affects actor communication	4. Express ideas and opinions concerning planning and evaluating of technical elements	4. Recognize how trust affects communication in theatre
5. Examine interpersonal relationships among characters in dramatic literature	5. Participate in a variety of public performances both as performer and as audience member	5. Accept and adjust to the creative ideas of other theatre participants	5. Identify and resolve conflict situations effectively during production preparation and performance
	6. Demonstrate skills in human interaction through careful adoption of selected roles		6. Express ideas and opinions concerning planning, performing, and evaluating of theatre activities
	7. Strive for ensemble playing both in rehearsal and in performance		7. Seek actively to effect ensemble playing in rehearsal and performance

B. PROBLEM-SOLVING

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
GENERAL OBJECTIVES	THE LEARNER WILL:			
	Recognize that people in stories and life have problems	Explore the concept of problem and resolution in a dramatic context	Devise alternative resolutions to problems in a dramatic context	Explore consequences and implications of alternative resolutions to problems through enactment
ENABLING OBJECTIVES	1. Recognize simple problems of characters in stories and situations	1. Identify problems and resolutions in stories and situations	1. State or restate problems of stories and situations	1. Enact the consequences of a character's or group's decisions
	2. Identify how characters attempt to solve/resolve problems in stories and situations	2. Identify or imagine the cause(s) of problems in real life or fantasy situations	2. Analyze problems considering cause and effect	2. Test feasibility of alternative solutions via improvisation
	3. Enact real life and fantasy problem situations and resolutions	3. Interact with others in enacting real life or fantasy problems and resolutions	3. Use improvisation in group problem-solving	3. Explore implications of actions and decisions of fictional characters
	4. Recognize that people in stories and life have problems that can be solved	4. Reflect on the consequences of character's decisions and actions	4. Invent alternative resolutions to dramatic problems	4. Invent logical and believeable alternative solutions to fictional or real life problems through enactment
		5. Relate dramatic problems on one's own life		

LEVEL V	LEVEL VI Specialized		
	Acting	Technical Theatre	Theatre Production
Explore resolutions to dramatic problems and evaluate consequences and implications	Explore resolutions to dramatic problems and evaluate consequences and implications	Explore technical theatre as creative problem-solving	Explore theatre production as creative problem-solving
1. Use improvisations as a method for solving dramatic problems	1. Explore ways of incorporating one's own personal resources into character development by investigating real people and fictional characters in order to solve problems of characterization	1. Develop and use criteria by which to evaluate technical theatre	1. Develop and use criteria by which to evaluate problem solving process in a production
2. Develop and use criteria by which to evaluate the effectiveness of a character	2. Consider the dramatic problem in the text in light of character perceptions and motivations	2. Develop and use criteria by which to evaluate the consequences of decisions made and actions taken in the design process	2. Develop and use criteria by which to evaluate the consequences of decisions made and taken in the production process
3. Develop intuitive, analytical, and reflective methods of problem solving for practical and artistic problems	3. Compare dramatic problems to problems in real life	3. Use play production to identify and compare various solutions to design and technical problems	3. Use play production to identify and compare various approaches in problem-solving in dramatic literature
4. Compare problems and resolutions in dramatic literature and life			4. Identify one's own resources and offer them to help solve production problems
5. Explore a variety of solutions to practical problems in play productions			5. Use skills of listening, observing, researching, coordinating, evaluation, initiating, inventing, construction or acting to solve production problems
6. Develop attitudes, methods, and evaluation criteria to use with classroom drama and production work in order to deal with problems as they arise			
7. Perform in a variety of modes and settings before a variety of audiences			

C. IMPROVISATION

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
GENERAL OBJECTIVES	THE LEARNER WILL:			
	Participate in dramatic play	Participate in improvised dramatic activities	Participate in improvised dramatic activities	Participate in creative drama and improvisational scenes
ENABLING OBJECTIVES	1. Imitate a model	1. Respond spontaneously to stimuli such as narrative, music, and lights	1. Improvise to explore meaning	1. Demonstrate attitude changes and various viewpoints through role playing
	2. Demonstrate transformation of objects, self, and others	2. Improvise action and dialogue in group scenes	2. Improvise dialogue to communicate character	2. Confront various personal behaviors through role playing and role reversal
	3. Adapt the form and flow of dramatic play to a structure with beginning, middle, and end	3. Demonstrate a variety of ways to play an idea	3. Improvise to interpret given circumstances	3. Participate in a series of group transformations
	4. Explore feeling in dramatic play	4. Improvise scenes from stories and life experiences using beginning, middle, and end	4. Choose solutions to problems by playing alternate endings	4. Respond to side coaching
	5. Explore environments in dramatic play	5. Build scenes in terms of who, what, and where	5. Develop and present creative dramatization based on a story or life experience	5. Apply performance techniques in an improvisational theatre production
			6. Participate in a variety of theatre games	

LEVEL V	LEVEL VI Specialized		
	Acting	Technical Theatre	Theatre Production
Participate in creative drama and improvisational scenes	Use improvisation in rehearsals and unscripted theatre	Use improvisation in technical theatre	Use improvisation in rehearsals and unscripted theatre
1. Use improvisation as an approach to scripted material	1. Explore subtext through improvisation	1. Use improvisation as a method of problem-solving in technical theatre	1. Apply improvisational techniques in rehearsal
2. Improvise within a defined style, applying knowledge of body position, vocal clarity, and subtext	2. Sustain character in improvisation	2. Improvise changes in scenery, lighting and sound during the course of an unscripted performance	2. Demonstrate understanding of subtext through improvisation
3. Take risks in improvisation	3. Maintain spontaneity in performance	3. Adapt technical elements to accommodate unexpected events during a production	3. Adapt to unexpected events during a production
4. Recognize the role of the audience in improvisation	4. Listen and respond to other participants without using cliches		4. Use ritual as a framework or unifying element in an improvisational production
	5. Demonstrate knowledge and control of improvisational techniques in an unscripted performance based on suggestions from the audience		5. Demonstrate some use of the metaphor in improvisation

D. CHARACTERIZATION

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
GENERAL OBJECTIVES	THE LEARNER WILL:			
	Assume roles through imitation	Explore a variety of roles in life and fantasy situations	Explore a variety of characters in life and fantasy situations	Incorporate physical, emotional, and social dimensions of characters in scenes
ENABLING OBJECTIVES	1. Try out a variety of roles in dramatic play	1. Differentiate a variety of animals and people through sounds and movement	1. Observe and develop skill in portraying physical attributes of characters	1. Communicate physical appearance and social role of characters
	2. Respond with sounds and actions to songs, finger games, and stories	2. Express occupational roles through movement	2. Explore attitudes and values as part of characterization	2. Respond to imagined environments and given situations in character
	3. Use scarves and costumes to suggest roles	3. Use props and costume to express a character in a story	3. Explore relationships between and among characters	3. Identify or imagine the objective of a character in a given scene
	4. Imitate the movement of animals of different sizes, shapes, and movement qualities	4. Translate verbal images of abstract and fantasy characters into physical action and sound	4. Use language appropriate for given characters	4. Improvise language and action appropriate to a character's objectives and situations
		5. Explore feelings and temperament as a part of characterization		5. Discover or imagine a character's motivation for action
				6. Begin to create a three-dimensional character

LEVEL V	LEVEL VI Specialized		
	Acting	Technical Theatre	Theatre Production
Develop and use skill of analysis in creating characters	Develop and use skill of characther analysis in creating roles in scenes and productions	Use technical theatre to enhance characterization	Create multi-dimensional characters in theatre production
1. Improvise language and actions appropriate to a character's objectives and situations	1. Analyze text for the physical, social, and psychological dimensions of characters	1. Analyze text for the physical, social, and psychological dimensions of characters as a basis for design	1. Analyze text for the physical, social, and psychological dimensions of characters
2. Analyze text for the physical, social, and psychological dimensions of a character	2. Determine a character's function and relationships with others in the script	2. Design and/or create scenery, costumes and props appropriate to given characters	2. Determine a character's functions and relationships with others in script
3. Determine a character's function and relationships with others in a script	3. Determine main and immediate objectives, actions, and obstacles of a given character		3. Determine main and immediate objectives, actions, and obstacles of a given character
4. Determine main and immediate objectives, actions, and obstacles of a given character	4. Use observation and emotional memory in creating character		4. Use observation and emotional memory in creating character
5. Interpret dialogue using the appropriate vocal qualities and techniques	5. Interpret character using appropriate physical and vocal qualities		5. Interpret character using appropriate physical and vocal qualities
	6. Become aware of various theories and methods of acting		6. Design and create scenery, costumes, and props appropriate to given characters
	7. Recognize relationship between stage configuration, script requirements, and acting styles in different historical periods		7. Produce theatre in a variety of modes and styles

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
GENERAL OBJECTIVES	THE LEARNER WILL:			
	Imitate life experiences and imaginary scenes in dramatic play	Apply observations of life and story elements in dramatic activities	Participate in playmaking, focusing on the development and resolution of dramatic problems	Write and perform scenes using dramatic form
ENABLING OBJECTIVES	1. Participate in unstructured and structured dramatic exploration	1. Participate in unstructured and structured dramatic exploration	1. Identify logical connection of events in plots by noting cause and effect in specific situations	1. Recognize unique formal characteristics of the dramatic script including (a) identification of speakers; (b) absence of narrative description, summary, internal views, and thought processes; (c) stage direction describing use of theatrical elements
	2. Create brief stories and tell and enact them	2. Use story as a basis for playmaking activity	2. Use logical connection of events in plots to find and enact cause and effect	2. Write and perform dialogue which imitates real conversation
	3. Demonstrate observations of people, places, and things	3. Apply concepts of beginning and ending to stories and story dramatization	3. Predict probable plot resolutions	3. Convert material from the narrative mode to the dramatic mode
	4. Use imagination in role portrayal	4. Dramatize scenes observed in familiar places and during special events	4. Suggest alternative courses of action and predict probable results	4. Write and perform dialogue which reveals character motivation
		5. Dramatize conflicts between people in various relationships	5. Be able to distinguish differences among characters, actors, and public figures in live theatre and television	5. Write and perform a scene in which dialogue is used to advance action
				6. Write and perform a scene in which dialogue is used to provide exposition
				7. Write and perform scenes and for television series using existing characters

LEVEL V	LEVEL VI Specialized		
	Acting	Technical Theatre	Theatre Production
Write and perform scenes/short plays integrating content and form	Collaborate in the development of original dramatic pieces	Contribute to original dramatic pieces	Collaborate in writing and producing original scripts
1. Understand the role of the playwright as collaborating artist with the directors, actors, and designers	1. Read plays, exploring relationships between people	1. Contribute to original playwriting with design ideas and renditions	1. Contribute to original playwriting as playwright or participant
2. Recognize and experiment with the contrasting conventions of theatre, film, and television	2. Explore use of metaphors, themes and moods in scripts	2. Participate in production of original playscripts using technical aspects to express content and form	2. Analyze a production's realization of the form and content of a script
3. Write, perform, and evaluate plots for plays based on spinoffs from existing scripts, plots, myths, stories, news events, and life	3. Write and perform dialogue with attention to subtext		
4. Create ideas for new plots and develop, perform and evaluate them as appropriate	4. Collaborate in playwriting with attention to character motivation, dramatic problem, complication, climax, and resolution		
5. Collaborate in the development of original dramatic pieces and/or write and perform monologues, scenes, or short plays developing character, human interaction, conflict, and resolution	5. Make explicit through acting the subtext of characterization		

F. DIRECTING

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
GENERAL OBJECTIVES	THE LEARNER WILL:			
				Recognize the presence, role, and functions of the director
ENABLING OBJECTIVES				1. Recognize the role of the director as a collaborating artist with the playwright, actors, and designers 2. Recognize the role of the director as primary interpreter of the script 3. Recognize the role of the director as creator of stage movement and action 4. Recognize the role of the director as creative problem solver/decision making for the production

LEVEL V	LEVEL VI Specialized		
	Acting	Technical Theatre	Theatre Production
Understand the role and responsibilities of the director	Comprehend and respond to the directing process	Comprehend and respond to the directing process	Respond to and/or use the directing process
1. Understand the role of the director as a maker of creative choices	1. Clarify through working relationships the creative choices that are the responsibility of the director as distinct from the creative choices that are the responsibility of the actor	1. Clarify through working relationships the creative choices that are the responsibility of the director as distinct from the creative choices that are the responsibility of the designers and technicians	1. Discover through working relationships the creative choices that are the responsibility of the director as distinct from the responsibility of the other collaborating artists
2. Understand the role of the director as unifying force	2. Clarify through working relationships the creative choices that are the shared responsibility of the director and actor	2. Clarify through working relationships the creative choices that are the shared responsibility of the director and designers and technicians	2. Discover through working relationships the creative choices that are the shared responsibility of the director and the other collaborating artists
3. Understand the role of the director as theatre educator			3. Create a work of theatre in collaboration with other artists respecting the role of the director
4. Recognize the director's responsibility to the script			
5. Recognize the director's responsibility to the actors			
6. Recognize the director's responsibility to designers and technicians			
7. Recognize the director's responsibility to the audience			

G. TECHNICAL ELEMENTS

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
GENERAL OBJECTIVES	THE LEARNER WILL:			
	Recognize selected aspects of the environment during dramatic play	Recognize technical theatre elements used in dramatic activities	Explore the effect of selected elements of technical theatre in dramatic activities	Select elements of technical theatre to enhance dramatic situations
ENABLING OBJECTIVES	1. Distinguish between a playing space and an audience space	1. Realize that different dramatic activities require different environments	1. Alter playing space to create suitable environments for dramatic activities	1. Select specific scenic elements to represent a visual environment
	2. Become aware of the use of objects for specific purposes	2. Recognize that objects may be adapted to represent other objects	2. Adapt available materials to make simple properties	2. Select and use properties suitable to character and situation
	3. Discover light and shade and color in nature	3. Recognize how the intensity and color of light can create different environments	3. Alter available natural and artificial light sources to create appropriate environments for dramatic activities	3. Use available stage lighting instruments to focus attention and establish mood
	4. Identify the source of environmental sounds	4. Recognize that a specific sound can be associated with different sources	4. Make sound effects for dramatic activities	4. Select and use sound effects and music to clarify plot and enhance mood
	5. Become aware of different types of clothing people wear	5. Identify recognizable character types through costumes	5. Use available clothing and fabric to serve as costumes in dramatic activities	5. Select and use costumes suitable to character and situation
	6. Become aware of facial features and expressions	6. Comprehend that makeup can change facial features	6. Use minimal makeup to alter facial features	6. Select and use makeup to suggest character

LEVEL V	LEVEL VI Specialized		
	Acting	Technical Theatre	Theatre Production
Recognize the contributions of technical elements in creating theatrical effects	Understand and respond to elements of technical theatre as they affect the actor	Understand and use processes, techniques, and materials of technical theatre	Collaborate in creating and executing technical elements of a production
1. Identify the process of scenic design, construction, and operation in theatrical production	1. Use scenery to convey the illusion of a character's environment	1. Design and construct scenery suitable to production concept	1. Design, construct, and operate scenery for a production
2. Identify the process of property design, construction, and acquisition in theatrical production	2. Use properties to reinforce character and convey emotion	2. Design and construct stage and hand properties suitable to production concept	2. Locate/construct, organize, and maintain properties for a production
3. Identify the process of lighting design and operation in theatrical production	3. Use the lighting design to maintain audience focus	3. Design and execute a light plot suitable to production concept	3. Design, mount, and control lighting for a production
4. Identify the process of sound design and operation in theatrical production	4. Use sound effects and music as character motivation	4. Select and record sound effects and music suitable to production concept	4. Select, record, and control sound effects and music for a production
5. Identify the process of costume design, construction, and acquisition in theatrical production	5. Use costumes to convey physical and psychological qualities of a character	5. Design and construct costumes that state character and accommodate actor needs	5. Develop a plot and design and construct/alter costumes for a production
6. Identify the process of makeup design and application in theatrical production	6. Use makeup to convey physical characteristics and condition of a character	6. Design and apply straight, character, and special makeup	6. Design and apply makeup for a production
		7. Comprehend the requirements of audience space, stage space, and technical support spaces in a theatre	7. Assume the duties and responsibilities of a technical crew head and/or crew member
		8. Identify duties and responsibilities of crew heads and crews	8. Adapt production needs to various types of stages

H. THEATRE MANAGEMENT

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
GENERAL OBJECTIVES	THE LEARNER WILL:			
ENABLING OBJECTIVES				

LEVEL V	LEVEL VI Specialized		
	Acting	Technical Theatre	Theatre Production
Recognize the functions of management in theatre production	Understand the relationship of management to theatre production	Understand the relationship of management to design and technical functions	Perform management functions for theatre production
1. Recognize the hiarachy and delegation of responsibility in a theatre production company	1. Explore performers' relationship to management	1. Explore finances for producing and maintaining a production including use of a computer in budgeting	1. Be able to participate in budget planning
2. Identify the process of design and construction of publicity materials in theatrical production	2. Recognize the duties and responsibilities of the stage manager and the relationship with actors	2. Explore public relations, poster and program production, ticket sales, and audience training	2. Be able to operate the box office for a production
3. Identify the process of box office operations in theatrical production	3. Demonstrate awareness of the functions of theatre unions, agents, placement services, and contracts	3. Explore box office procedures and house management including use of a computer	3. Be able to conduct a public relations campaign for a theatre
4. Be able to compare management procedures in professional, non-profit, community and various levels of educational theatre		4. Be able to perform an inventory of materials	4. Be able to produce a poster and/or program for a production
		5. Be able to order and purchase materials needed for a particular project	5. Be able to serve as a stage manager for a production
		6. Demonstrate awareness of the functions of theatre unions, agents, placement services, and contracts	

GOAL THREE: RELATE THEATRE TO ITS SOCIAL CONTEXT

SKILLS, ATTITUDES, UNDERSTANDINGS:

Theatre and Life

Roles and Careers

Theatre Heritage

GOAL THREE: RELATE THEATRE TO ITS SOCIAL CONTEXT

GENERAL OBJECTIVES FOR THEATRE

Skills Attitudes Understandings	Developmental levels and approximate grades			
	LEVEL I Kindergarten	LEVEL II Grades 1-3	LEVEL III Grades 4-6	LEVEL IV Grades 7-8
	THE LEARNER WILL:			
A. Theatre and life	Explore real and fantasy situations	Explore real and fantasy situations	Explore similarities and differences between life and theatre	Compare life and theatre
B. Roles and careers	Use role-playing to develop awareness of a variety of social roles	Use role-playing to develop awareness of a variety of social roles and occupations	Explore a variety of social roles and occupations including theatre and other arts	Same as previous column
C. Theatre heritage	Develop awareness of multicultural concepts through dramatic play	Develop awareness of multicultural concepts through dramatic activities	Explore historical and multicultural concepts through dramatic activities	Discover and explore motifs and themes in theatre

LEVEL V	LEVEL VI		
Grades 9-14	Grades 9-14 Specialized		
General	Acting	Technical Theatre	Theatre Production
Reflect upon personal and universal meaning in theatre	Use life to understand theatre and theatre to understand life	Same as previous column	Same as previous column
Explore in depth selected occupations in theatre	Gain insight concerning discipline, knowledge, and skills requisite for career preparation in theatre	Same as previous column	Same as previous column
Explore theatre history through dramatic literature	Use cultural, social, and political aspects of theatre heritage to solve theatrical problems	Same as previous column	Same as previous column

A. THEATRE AND LIFE

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
GENERAL OBJECTIVES	THE LEARNER WILL:			
	Explore real and fantasy situations	Explore real and fantasy situations	Explore similarities and differences between life and theatre	Compare life and theatre
ENABLING OBJECTIVES	1. Play out real life situations	1. Compare dramatic situations with real life	1. Explore how drama/ theatre allows participants and audience to investigate emotions and behavior vicariously and safely	1. Identify similar themes in stories, plays, television, films, and real life
	2. Play out fantasy situations	2. Participate with others in creative play that imitates home and school life	2. Explain how situations and characters in drama/ theatre are like those in life	2. Relate theatrical themes to own experiences
	3. Begin to differentiate between real and fantasy situations	3. Participate with others in creative play that imitates actions or characters from stories, television, and film	3. Identify characters by recognizing their behaviors and by identifying with them	3. Explain how plays, television, and films imitate life
		4. Participate with others in creative play that invents imaginative ideas, actions, and characters	4. Explain the consequences of a character's behavior and suggest alternative behavior	4. Explain how plays, television, and films are different from real life
			5. Recognize that theatre permits exploration of human behavior despite cultural, ethnic, time and space differences	

LEVEL V	LEVEL VI Specialized		
	Acting	Technical Theatre	Theatre Production
Reflect upon personal and universal meanings in theatre	Use life to understand theatre and theatre to understand life	Use life to understand theatre and theatre to understand life	Use life to understand theatre and theatre to understand life
1. Identify motifs, symbols, and metaphors in theatrical activity and relate to personal experience	1. Identify theatrical experiences which have made a significant difference in knowledge and feeling	1. Identify ways in which mastery of craft contributes to recognition of craft in real life	1. Explore ways in which a theatrical community is comparable to family and group life
2. Apply a definition of universality to the validity of the themes of plays read and seen	2. Employ aspects of personal experience in order to explore the performance of theatrical production		2. Explore ways in which theatrical texts present problems comparable to life situations
3. Discuss the differences in knowing and feeling that exist when performing and seeing a play	3. Identify personal experiences which can be dramatized		

B. ROLES AND CAREERS

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
GENERAL OBJECTIVES	THE LEARNER WILL:			
	Use role-playing to develop awareness of a variety of social roles	Use role-playing to develop awareness of a variety of social roles and occupations	Explore a variety of social roles and occupations including theatre and other arts	Explore a variety of social roles and occupations including theatre and other arts
ENABLING OBJECTIVES	1. Enact family roles	1. Enact family and social roles	1. Demonstrate positive attitude toward important role of work in society	1. Demonstrate positive attitude toward important role of work in society
	2. Enact roles of friends and community helpers	2. Demonstrate positive attitude toward important role of work in society	2. Recognize self in relation to world of work	2. Define self in relation to world of work
		3. Recognize self in relation to world of work	3. Demonstrate appreciation of human achievement in the arts as a specific field of endeavor	3. Expand appreciation of human achievement in the arts as a specific field of endeavor
				4. Identify theatre as one of many available careers
				5. Begin to be aware of factors to be considered in choosing a career in theatre

LEVEL V	LEVEL VI Specialized		
	Acting	Technical Theatre	Theatre Production
Explore in depth selected occupations in theatre	Gain insight concerning discipline, knowledge, and skills requisite for career preparation in theatre	Gain insight concerning discipline, knowledge, and skills requisite for career preparation in theatre	Gain insight concerning discipline, knowledge, and skills requisite for career preparation in theatre
1. Explore theatre as a possible career choice	1. Recognize that theatre plays a dual role in the world of work: as a means of renewal/ recreation and an occupational opportunity	1. Recognize that theatre plays a dual role in the world of work: as a means of renewal/ recreation and an occupational opportunity	1. Recognize that theatre plays a dual role in the world of work: as a means of renewal/ recreation and an occupational opportunity
2. Assess relationship of personal interests and abilities to selection of theatre as a career	2. Determine feasibility of a theatre career as life style and as an investment	2. Determine feasibility of a theatre career as life style and as an investment	2. Determine feasibility of a theatre career as life style and as an investment
3. Demonstrate familiarity with the range of careers in theatre	3. Select specialized area of theatre to pursue as a career choice	3. Select specialized area of theatre to pursue as a career choice	3. Select specialized area of theatre to pursue as a career choice
4. Define qualifications/skills required to enter various theatre occupations	4. Relate school curricular and co-curricular experiences to theatre career goals	4. Relate school curricular and co-curricular experiences to theatre career goals	4. Relate school curricular and co-curricular experiences to theatre career goals
5. Explore various aspects of theatre production through classroom/out-of-classroom theatre activities	5. Demonstrate required talents and discipline through exemplary participation in theatre productions and activities both within and outside the school	5. Demonstrate required talents and discipline through exemplary participation in theatre productions and activities both within and without the school	5. Demonstrate required talents and discipline through exemplary participation in theatre productions and activities both within and without the school
	6. Assess alternative career possibilities in order to provide career flexibility	6. Assess alternative career possibilities in order to provide career flexibility	6. Assess alternative career possibilities in order to provide career flexibility
	7. Plan appropriate post-secondary training	7. Plan appropriate post-secondary training	7. Plan appropriate post-secondary training

C. THEATRE HERITAGE

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
GENERAL OBJECTIVES	THE LEARNER WILL:			
	Develop awareness of multicultural concepts through dramatic play	Develop awareness of multicultural concepts through dramatic activities	Explore historical and multicultural concepts through dramatic activities	Discover and explore motifs and themes in theatre
ENABLING OBJECTIVES	1. Use dramatic play to explore a variety of societal roles	1. Engage in dramatic activities in which characters from diverse cultures are prominent	1. Investigate why theatre is a time-honored art form	1. Discover how theatrical heritage is preserved in dramatic texts, traditions, and conventions
		2. Engage in dramatic activities in which many cultural artifacts are used	2. Engage in dramatic activites in which many cultural groups are represented	2. Recognize the universality of character, situation, and motivation in theatre across cultures
		3. Discuss ways in which all characters contribute to making a whole	3. Engage in dramatic activities depicting different historical times	3. Recognize the roles of women, racial groups, the aged, and the handicapped in dramatic literature as a reflection of the values of the society which produced the play
		4. Demonstrate appreciation for differences in role characteristics	4. Engage in dramatic activities depicting diverse cultural characters	4. Discover and recognize conflict as a dominant motif in theatre and dramatic literature
			5. Play different roles depicting historical figures	
			6. Use appropriate settings, properties, and costumes to illustrate cultural and historical differences	

LEVEL V	LEVEL VI Specialized		
	Acting	Technical Theatre	Theatre Production
Explore theatre history through dramatic literature	Use cultural, social and political aspects of theatre heritage to solve theatrical problems	Use cultural, social, and political aspects of theatre heritage to solve theatrical problems	Use cultural, social, and political aspects of theatre heritage to solve theatrical problems
1. Identify ways in which theatre practitioners in other times and places have used motifs and themes which remain appropriate	1. Recognize theatre as a potential cause of action	1. Examine dramatic texts for clues to accurately depict the physical aspects of a production	1. Accept theatre as a potential cause of action
2. Identify ways in which theatre practitioners in different cultures have used motifs and themes which remain appropriate	2. Accept theatre's capacity for societal and personal self-examination	2. Research cultural, social, and political aspects of a society in order to accurately depict the technical elements of a production	2. Accept societal/ personal self-examination as a production goal
3. Identify theatre contributors of different cultures and historical periods	3. Examine dramatic texts for clues to accurate portrayal of cultural, social, and political ideas and events	3. Recognize the evolution of theatrical space and theatrical effects in play productions	3. Recognize in performance the various issues of societal, political, and cultural importance
4. Recognize that drama is a major form of literature and that some of the world's greatest writers have written for the theatre	4. Use research about the history of theatrical performances in order to perform dramatic texts		4. Recognize that while the theatre has a heritage, it is also a living and therefore changing art form
5. Recognize that theatrical expression is one index to the artistic and social values and accomplishments of civilization			5. Evaluate the choices made in the creation of a production in relation to the historical period and cultural identity

GOAL FOUR: FORM AESTHETIC JUDGMENTS

SKILLS, ATTITUDES, UNDERSTANDINGS:

Dramatic Elements

Theatre Attendance

Theatre and Other Arts

Aesthetic Response

GOAL FOUR: FORM AESTHETIC JUDGMENT

GENERAL OBJECTIVES FOR THEATRE

Skills Attitudes Understandings	Developmental levels and approximate grades			
	LEVEL I Kindergarten	LEVEL II Grades 1-3	LEVEL III Grades 4-6	LEVEL IV Grades 7-8
	THE LEARNER WILL:			
A. Dramatic elements	Explore roles and environments in dramatic activities	Use selected dramatic elements in dramatic activities	Use and identify dramatic elements	Recognize and respond to elements in dramatic literature
B. Theatre attendance	Respond to live theatre	Same as previous column	Same as previous column	Respond to and analyze live theatre
C. Theatre and other arts	Experience various art forms and relate to theatre	Same as previous column	Explore relationships between theatre and other arts	Same as previous column
D. Aesthetic response	Respond affectively to dramatic activities	Recognize and respond to unique qualities of drama/theatre	Explore drama/theatre in order to understand and appreciate the creative process	Explore drama/theatre in order to respond cognitively to creative products

LEVEL V	LEVEL VI		
Grades 9-14	Grades 9-14 Specialized		
General	Acting	Technical Theatre	Theatre Production
Analyze and evaluate elements in dramatic literature	Analyze and evaluate dramatic text as a basis for performance	Analyze and evaluate dramatic text as a basis for technical theatre decisions	Analyze and strive for consensus of interpretation concerning the dramatic elements of a text as a basis for production
Analyze and evaluate live theatre using selected criteria	Expand depth and scope of aesthetic judgment by experiencing theatre of diverse styles, modes, and genres	Same as previous column	Same as previous column
Examine relationships between theatre and other arts	Synthesize knowledge of other arts into the creation of a role	Synthesize knowledge of other arts into technical theatre	Synthesize knowledge of other arts into the creation of theatre productions
Respond to theatre as art	Same as previous column	Same as previous column	Same as previous column

A. DRAMATIC ELEMENTS

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
GENERAL OBJECTIVES	THE LEARNER WILL:			
	Explore roles and environments in dramatic activities	Use selected dramatic elements in dramatic activities	Use and identify dramatic elements	Recognize and respond to elements in dramatic literature
ENABLING OBJECTIVES	1. Listen and respond to stories	1. Tell and retell stories with beginning, middle, and end	1. Identify major dramatic questions (inciting incidents) and resolutions in stories or plays	1. Recognize rising actions, climax, conclusion, and denouement
	2. Identify subjects of stories	2. Recognize the central ideas of stories or plays	2. Contribute ideas regarding the central ideas or themes of stories or plays	2. Express the central ideas of stories or plays in clear, concise statements
	3. Use conversation in dramatic play	3. Create spontaneous dialogue to express ideas and feelings	3. Create spontaneous dialogue to reveal character and advance plot	3. Create or interpret dialogue appropriate to character and situation
	4. Use pictures, costumes, and properties in establishing environment and expressing character	4. Use pictures, costumes, and properties to enlarge concepts of environment and character	4. Use technical elements of sets, properties, lighting, costume, and makeup in creation of character and scenes	4. Use technical elements of sets, properties, lighting, costume, and makeup in creation of character and scenes
	5. Use a variety of vocal and instrumental sounds to express character and feeling	5. Use a variety of vocal and instrumental sounds to create moods and environments		

LEVEL V	LEVEL VI Specialized		
	Acting	Technical Theatre	Theatre Production
Analyze and evaluate elements in dramatic literature	Analyze and evaluate dramatic text as a basis for performance	Analyze and evaluate dramatic text as a basis for technical theatre decisions	Analyze and strive for consensus of interpretation concerning the dramatic elements of a text as a basis for production
1. Be able to analyze dramatic structure	1. Make characterization decisions based upon analysis of dramatic action	1. Make technical design decisions based upon analysis of dramatic action	1. Analyze dramatic action
2. Recognize methods used to present themes	2. Make characterization decisions based upon identification of themes and their relationships to plot and character development	2. Make technical design decisions based upon identification of theme	2. Identify themes and their relationships to plot and character development
3. Analyze and interpret dialogue for appropriateness to situation, style, period and characterization	3. Make characterization decisions based upon analysis of dialogue	3. Make technical design decisions based upon analysis of character	3. Analyze the way dialogue reveals theme, setting, time, and character
4. Analyze texts and determine visual elements of spectacle needed to convey author's intent	4. Make characterization decisions based upon analysis of setting and time	4. Make technical design decisions based upon analysis of setting and time	4. Analyze text and determine visual elements for total production
5. Be aware of theatrical conventions such as asides and soliloquies			

B. THEATRE ATTENDANCE

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
GENERAL OBJECTIVES	THE LEARNER WILL:			
	Respond to live theatre	Respond to live theatre	Respond to live theatre	Respond to and analyze live theatre
ENABLING OBJECTIVES	1. Express physically and verbally what is noticed about theatre events	1. Recognize emotions evoked by performance	1. Share perceptions of theatre experiences	1. Recognize how character traits are illustrated by dialogue and movement
	2. Recognize the actor is different from the character portrayed	2. Identify beginning, middle, and end of the theatre event	2. Discern moods in theatre experiences	2. Identify themes in theatre experiences
	3. Recognize the transformation of place of performance into a theatrical setting	3. Describe the appearance and action of the characters	3. Identify the who, what, and where in theatre experiences	3. Evaluate the believability of theatre experiences
	4. Identify characters most admired and most disliked	4. Infer motivation for actions taken by the characters		
	5. Give reasons for choices characters made in performance	5. Make suggestions for alternative endings		
		6. Identify the most exciting scene		

LEVEL V	LEVEL VI Specialized		
	Acting	Technical Theatre	Theatre Production
Analyze and evaluate live theatre using selected criteria	Expand depth and scope of aesthetic judgment by experiencing theatre of diverse styles, modes, and genres	Expand depth and scope of aesthetic judgment by experiencing theatre of diverse styles, modes, and genres	Expand depth and scope of aesthetic judgment by experiencing theatre of diverse styles, models, and genres
1. Identify available theatre opportunities: educational, community, professional	1. Analyze and evaluate live theatrical events as a participant	1. Recognize the way that technical aspects enhance a production	1. Appraise the presentation in terms of believability, structure and performance qualities
2. Explain theatrical collaboration emphasizing audience collaboration	2. Identify character motivation in theatre production	2. Recognize the relationship of character to makeup, costumes, and properties	2. Be aware of the differences between lasting and temporary work in theatre
3. Differentiate between personal likes and dislikes and the aesthetic merits of theatrical productions	3. Identify, through line of action, play and individual players	3. Recognize the unifying elements in the production	3. Suggest alternative solutions to the problems of the production
4. Develop criteria for responding to theatre experiences: intent, structure, effectiveness, and worth	4. Recognize the actor as a collaborating artist	4. Recognize the demands of various theatre spaces on director, designer, actors, and technicians	4. Recognize how theatre ritualizes life experiences 5. Analyze and evaluate audience response to a production

C. THEATRE AND OTHER ARTS

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
GENERAL OBJECTIVES	THE LEARNER WILL:			
	Experience various art forms and relate to theatre	Experience various art forms and relate to theatre	Explore relationships between theatre and other arts	Explore relationships between theatre and other arts
ENABLING OBJECTIVES	1. Demonstrate awareness that responding to sensory stimuli is basic to all of the arts	1. Begin to identify and describe aesthetic qualities in dance, film, literature, music, theatre, architecture, and the visual arts	1. Classify the different art elements that constitute a whole work	1. Recognize that drama/theater is aesthetic learning
	2. Experiment with the manipulation of tools, media, and techniques required to form art works	2. Demonstrate awareness that each art form possess its own symbol system	2. Identify the symbol system of each art form	2. Demonstrate awareness that artistic skills assist aesthetic learning
	3. Describe feelings aroused by attending to a variety of art forms	3. Demonstrate awareness that there are similarities and differences among the elements of the different art forms	3. Begin to develop critical language in the comparison of creative processes used in various art forms	3. Perceive, describe, and analyze the creative process that artists use in each of the art forms
	4. Discover similarities and differences among the different art forms	4. Use the repertoire of art experiences including theatre upon which to develop aesthetic criteria		4. Use creative processes and problem-solving strategies of art forms to develop aesthetic criteria
	5. Use other art forms to motivate and comment upon dramatic activities			5. Make decisions concerning structuring of elements of art forms based on aesthetic criteria
	6. Begin to build a repertoire of art experiences on which to base aesthetic judgment			6. Expand critical language skills for describing and criticizing the creative process and works of art
				7. Demonstrate awareness that cultures possess different aesthetic values which affect art forms

LEVEL V	LEVEL VI Specialized		
	Acting	Technical Theatre	Theatre Production
Examine relationships between theatre and other arts	Synthesize knowledge of other arts into the creation of a role	Synthesize knowledge of other arts into technical theatre	Synthesize knowledge of other arts into the creation of a theatre production
1. Determine that aesthetic learning involves artistic action which is dramatic in nature	1. Blend appropriate elements of dance/ movement into physicalization of a role	1. Use appropriate elements of literature and internalized literary experiences to build an understanding of the historical and social characteristics needed to create the environment for a production	1. Demonstrate awareness ofd the principle of aesthetic distance
2. Recognize that images, sounds, movement and words are unique ways of presenting ideas and feelings which are manifested through theatre and all of the arts	2. Use appropriate elements of literature and internalized literary experiences to build an understanding of character motivation and the dramatic text as a whole	2. Use appropriate elements of the visual arts to design and execute a visual environment for a production which is soundly constructed, aesthetically pleasing, and which enhances the mood and theme of the dramatic text	2. Demonstrate awareness of the importance of empathy in the creation of theatre art
3. Use the symbol system of theatre and the other arts to develop metaphoric and symbolic thought	3. Use appropriate elements of music and internalized musical experiences to develop vocal and physical characterization	3. Use appropriate elements of music and internalized musical experiences to create a sound design for a production which is aesthetically pleasing	3. Synthesize the appropriate elements of all of the arts, as well as internalized experiences in those arts, into the creation of a theatrical production
4. Begin to use theatre and the other arts to synthesize ideas and feelings concerning objective facts	4. Use appropriate elements of the visual arts and internalized visual arts experiences to build an understanding of character motivation and to effect physical appearance of character	4. Use appropriate elements of other disciplines (science, math, home economics, industrial technology) in the creation of a visual environment	
5. Draw legitimate connections between theatre and the other arts through careful analysis of similarities and differences	5. Use appropriate elements of other disciplines (social sciences, languages) to create a role		
6. Examine theatre as a synthesis of all of the arts			

D. AESTHETIC RESPONSE

	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
GENERAL OBJECTIVES	THE LEARNER WILL:			
	Respond affectively to dramatic activities	Recognize and respond to unique qualities of theatre	Explore theatre in order to understand and appreciate the creative process	Explore theatre in order to respond cognitively to creative products
ENABLING OBJECTIVES	1. Demonstrate involvement in dramatic play	1. Discover through experience the immediacy of live performance	1. Discover through experience that theatre activities require collaboration to fulfill purpose	1. Explore ways in which experiences with diverse theatre activities enrich artistic, intellectual, social, and spiritual responses
	2. Experience pleasure and/or a sense of satisfaction in dramatic play	2. Discover through participation that theatre activities imitate human experience	2. Discover through experience that making theatre art can permit the feeling of satisfaction and/or pleasure	2. Discover through experience that the whole of an artistic experience is more than the sum of its parts
	3. Enjoy theatre experiences	3. Discover through participation or observation that theatre is a communal experience	3. Participate in constructive criticism based on selected criteria	3. Explore criteria for evaluating theatre experiences
				4. Develop personal criteria for evaluation theatre experiences

LEVEL V	LEVEL VI Specialized		
	Acting	Technical Theatre	Theatre Production
Respond to theatre as art	Respond to theatre as art	Respond to theatre as art	Respond to theatre as art
1. Explore a range of dramatic and theatrical criticism	1. Develop aesthetic criteria for making choices about performances	1. Develop aesthetic criteria for making choices about technical theatre	1. Develop aesthetic criteria for making choices
2. Discover through experience that theatrical activity allows perception of the strengths and possibilities of human potential	2. Develop aesthetic criteria for evaluating performances by self and others	2. Develop aesthetic criteria for evaluating technical theatre choices and products made by self and others	2. Recognize that aesthetic choices govern the way in which dramatic elements are revealed through a production
3. Discover through experience that the finest of theatrical experiences provides for human renewal			3. Develop aesthetic criteria for evaluating theatre productions
			4. Recognize that aesthetic responses to works of art may vary

L E A R N I N G S T R A T E G I E S

INTRODUCTION

The Scope and Sequence Charts developed for the Iowa theatre guide serve as the foundation upon which to build curricular and extracurricular learning activities, units, course outlines, and school district curricula. They are not designed to prescribe a specific curricular approach for every school in the state of Iowa. Rather, they are to be used by teachers, administrators, and consultants to build programs which will meet the needs of students in individual learning environments. Their major purposes are to establish the goals of theatre education; to define the skills, understandings, and attitudes which are incorporated in those goals; and to present general and enabling objectives by which to evaluate the achievement of the established goals at various developmental levels.

This section presents suggestions for using the Scope and Sequence Charts to build various types of learning experiences. It also contains model learning activities representing each of the eight levels of development.

USING THE SCOPE AND SEQUENCE CHARTS TO BUILD CURRICULUM

School District Curriculum

A school district planning to develop a theatre education program from early childhood through adolescence can use the Iowa Theatre Education Curriculum Model to do so. Using the major goals and concepts established by the model, curriculum builders can identify the courses in which the goals and concepts are to be achieved. The content outlines for the individual courses, as well as suggested learning activities, can then be established, using as guidelines the general and enabling objectives at the various developmental levels.

Specific Courses in Theatre Education

Teachers of theatre wishing to develop a new theatre course, to revise an existing course, or to build a new unit within a course, will also find the Scope and Sequence Charts to be of value. For example, one of the skills/attitudes/understandings can be used as the primary basis for the structuring of a single course. Thus, the objectives listed for Theatre Heritage can be adapted for a course or unit on history of the theatre. On the other hand, a specific course might draw from a combination of goals, concepts, and objectives. A course in acting or advanced theatre most certainly would draw objectives from all four of the goals, dependent upon the units chosen to be studied. In writing courses such as these, it is most important for the curriculum builder to remember to examine <u>all</u> developmental levels. Simply because a course will be offered to high school sophomores does not mean that only the objectives at levels V and VI should be considered. Instead, it is necessary to evaluate the particular skill/understanding/attitude at all levels and to make selections based upon the observed need of the students taking the course.

Theatre as a Teaching Tool

Many times theatre teaching strategies are implemented as motivational devices in other subject content areas. This is especially true of the use of creative drama in such disciplines as English/language arts and social studies. Unfortunately, most classroom teachers using theatre as a teaching strategy have had little, if any, course work or personal experience in the art; consequently, they are not aware of the developmental framework upon which the field of learning is built, nor of its strengths and limitations. A classroom teacher using theatre as a teaching tool ought to use the Scope and Sequence Charts as one means for achieving an awareness of the theatrical purpose of learning to improvise, to use movement, or to engage in playmaking/playwriting, etc. By doing so, she or he can enrich student knowledge of the concepts of theatre while teaching another content area. Theatre, like writing and literature, can permeate the total curriculum of the school. An understanding of its goals and objectives is of great importance to every teacher and administrator.

Extracurricular Activities

The Scope and Sequence Charts can be of vast value to the high school or junior college teacher/director in the implementation of extracurricular theatre programs. Where theatre courses are offered, goals and objectives can be met through their extension into the production of plays for an audience. When no courses exist, the same goals continue to serve as a means for providing important learning experiences in theatre during the production process. It cannot be over-emphasized that the learner objectives enumerated under such theatre concepts as improvisation, movement, voice, theatre elements, and aesthetic responses, to name but a few, should be stressed during play production just as they are in the theatre classroom.

SAMPLE LEARNING OBJECTIVES

Eight sample learning activities have been created which can be used as models in building theatre education curriculum in an individual school. Each learning activity contains the following:

(1) Suggested developmental level

(2) Title of the activity

(3) Goal(s)

(4) Skills/attitudes/understandings

(5) General objective(s)

(6) Enabling objective(s)

(7) Materials needed to carry out the activity

(8) Activity procedures

(9) Methods for evaluating student growth

An examination of the sample activities will reveal that each is designated for a suggested developmental level. All of them probably could be used at different levels, depending on the needs of individual students. Many of the activities also apply to multiple goals and thus to multiple concepts, general objectives, and enabling objectives. Materials and procedures should be adapted to availability and feasibility. The evaluations consist of suggested methods and are not necessarily all-encompassing. The teacher can add additional evaluative procedures in the process of implementing the activity. Finally, it is well to note that some of the activities are planned to last for more than one class period. The Level IV activity, for example, is planned for approximately two weeks and, in effect, becomes a short unit.

In developing her or his own learning activities, the theatre teacher/director can approach the project from at least two viewpoints. The goals and objectives can be reviewed and selected, with activities developed to meet the basic requirements. On the other hand, the teacher can adapt activities already in use to meet specific goals and objectives. The resultant collection of learning activities then can be synthesized into the course outline or unit.

L E A R N I N G S T R A T E G Y

SUGGESTED LEVEL: I TITLE: I Touch

GOAL: TO DEVELOP INTERNAL AND EXTERNAL RESOURCES

SKILLS/ATTITUDES/UNDERSTANDINGS: Movement
Concentration: Sensory perception and emotional response

GENERAL OBJECTIVES: The learner will use movement for creative expression.
The learner will explore sensory experiences in immediate surroundings.

ENABLING OBJECTIVES: The learner will respond in movement to a variety of images provided by sounds, music, poetry, story and pictures.
The learner will react to sensory stimuli.

A C T I V I T Y

MATERIALS NEEDED:

1. A tennis ball
2. A number of paper sacks containing objects of different textures (i.e., scraps of velvet, silly putty, a rock, dry leaves or dry cereal, lollipop, sand, scraps of flannel, sponge)
3. A copy of the picture book, "I Touch", by Rachel Isadora (New York: Greenwillow Books, 1985)

PROCEDURES:

1. Seat children in a circle. Ask them to close their eyes. Give one of the children a tennis ball. Tell her or him to feel the ball and then pass along to the next classmate without speaking. When the ball has completed circle, ask the children to identify the object handled and how they know (sense of touch).

2. Begin to pass the sacked objects around the circle. Tell the children that they are not to look into the sacks but are to use only the sense of touch. Again they are not to speak as they touch the objects. Side coach by asking them to try to remember the texture of each object. When all objects have been passed, discuss with the children the various sensations experienced.

3. Have each child find her/his space in the classroom. Read aloud I Touch, asking the children to pantomime the actions of the story. (EXAMPLE: "I touch the leaves. Crunch, Crunch.") When finished, bring the group together for evaluation. Which actions were the easiest to pantomime? the most difficult? Was memory of the hidden objects activity used to pantomime the story?

4. If time, repeat the story so that the children can apply the evaluations to their second pantomimes.

EVALUATION:

1. Observation of dramatic play will determine individual ability to use past sensory perception.

2. Observation of dramatic play will determine individual ability to use the body to communicate sensory perception and emotional response.

3. Observation of activities will determine increased awareness of and response to the sense of touch.

4. Observation of narrative pantomime will determine individual ability to respond to the imagery of a story being read aloud.

L E A R N I N G S T R A T E G Y

SUGGESTED LEVEL: II TITLE: The Sounds of Music

GOALS: TO CREATE THEATRE THROUGH ARTISTIC COLLABORATION
TO DEVELOP INTERNAL AND EXTERNAL RESOURCES

SKILLS/ATTITUDES/UNDERSTANDINGS: Technical elements
Concentration: Sensory perception and emotional response

GENERAL OBJECTIVES:
The learner will recognize technical theatre elements used in dramatic activities.
The learner will focus on details of sensory and emotional responses.

ENABLING OBJECTIVES:
The learner will recognize that a specific sound can be associated with different sources.
The learner will respond to changes in sensory and emotional aspects of dramatic activities.

A C T I V I T Y

MATERIALS NEEDED:
1. A copy of The Old Banjo by Dennis Haseley (New York: Macmillan Publishing Company, 1983)
2. The following instruments or recordings of their sounds: banjo; trombone; piano; violin; trumpet; clarinet
3. Cassette tape recorder

PROCEDURES:
1. Read aloud the picture book, The Old Banjo, a fantasy about a farm boy during the Great Depression who finds a number of old instruments about the farmstead that are never played and who wishes to hear their sounds. Discuss with the children the pensive mood of the story and the importance of sound in the story.

2. If instruments are available, have the children experiment with them and the sounds they make. If the instrumental music teacher is available, she/he might work with the children. If no instruments are available, use recordings of the sounds and have the children work to imitate those sounds.

3. Divide the students into groups so that all will have a chance to work with a story with a particular sound effect. Reread the story again while the children listen and try to create actual or imitated sounds to fit the changing mood of the story. After some experimentation, use the cassette tape recorder to record the story with sound effects. Play back the different versions. Discuss how the sound effects helped create the mood of the story. Discuss how the word choice of the author helped in the creation of the right pitch, volume, and quality of the sound effects.

EVALUATION:

1. Observation of children will determine individual ability to use the language of the story as a basis for creating sounds which enhance the mood.

2. Observation of children during preparation will determine individual awareness of how the actual instrument or the vocal instrument can produce different sounds by changing size and shape of resonating chamber.

3. Observation of children will determine individual response to changes in emotions used by the teacher as story teller.

4. Classroom evaluation of final products will determine increased awareness of sound as a technical theatre element in dramatic activities.

L E A R N I N G S T R A T E G Y

SUGGESTED LEVEL: III TITLE: What Would Have Happened If...?

GOAL: TO CREATE THEATRE THROUGH ARTISTIC COLLABORATION

SKILLS/ATTITUDES/UNDERSTANDINGS: Improvisation
Characterization

GENERAL OBJECTIVES:
The learner will participate in improvised dramatic activities.
The learner will explore a variety of characters in life and fantasy situations.

ENABLING OBJECTIVES:
The learner will improvise to interpret given circumstances.
The learner will choose solutions to problems by playing alternate endings.
The learner will observe and devise skill in portraying the physical attributes of characters.

A C T I V I T Y

MATERIALS NEEDED:
1. A box of assorted hats for optional use
2. A box of assorted scarves for optional use

PROCEDURES:
1. Begin class with some group warm-up activities involving movement and vocalization.
2. Ask children to draw up a list of their favorite Mother Goose rhymes, fairy tales, folk tales, or myths.
3. Introduce the following type of question: What would have happened if Cinderella had not heard the clock strike twelve? What would have happened if Jack Sprat had eaten fat? Have the class brainstorm additional "what if's".
4. Divide the class into groups of two or three. Ask them to choose one of the "what if's" and to create a scene dramatizing the altered plot. Tell them that they may use hats and scarves if they wish. Also remind them to be especially aware of the physical attributes of their characters. Give the groups a short period to decide on an alternate plot.

5. Ask the groups to share their improvisations. Evaluate the scenes as a group with emphasis on the physicalization of the characters and the appropriateness of the dialogue.

EVALUATION:

1. Observation of improvisations will determine individual ability to create a believable dramatic scene based upon given circumstances.

2. Observation of improvisations will determine individual ability to use the physical instrument to project the physical traits of a character.

LEARNING STRATEGY

SUGGESTED LEVEL: III TITLE: Secrets

GOAL: CREATE THEATRE THROUGH ARTISTIC COLLABORATION

SKILLS/ATTITUDES/UNDERSTANDINGS: Interpersonal/group skills

GENERAL OBJECTIVES: The learner will apply acquired interpersonal skills to theatre-related activities.

ENABLING OBJECTIVES:
The learner will demonstrate genuine feeling for the roles of others.
The learner will mentally act out the emotions and experiences of another person while maintaining personal identity.

ACTIVITY

MATERIALS NEEDED:
1. 3" x 5" index cards for entire group (one each).

PROCEDURES:
1. Assure students of confidentiality of information or set appropriate levels of self-disclosure.
2. Distribute cards to students and invite them to print (not write!) a secret (may be major or minor) on the card. Warn them not to identify themselves on the card, in the secret, or in the following discussion.
3. Cards are collected, shuffled, and some are randomly chosen to be read aloud to the class or be used as the basis of a writing assignment.
4. Class responds to the sharing of the secret, trying to put themselves in the place of the secret sharer: "How would I feel if that were my secret?" or "How would it feel to have to keep _____ a secret?"
5. Discuss the nature of the "inner life" of others both in life and on stage. Ask students how they live inside themselves as opposed to how they adopt rules or masks to present themselves to others.

EVALUATION:

1. Students will demonstrate a willingness to share secrets (anonymously) with others in class.
2. Students will be able to describe their feelings in the different situations extrapolated from the secrets. (How would I feel if it were my secret?)
3. Students will be able to demonstrate ability to empathize with the feelings of others. (How would it feel to keep _____ a secret?)
4. Students will be able to apply the concepts of the "inner life" and "empathy" both to other people and to characters.

L E A R N I N G S T R A T E G Y

SUGGESTED LEVEL: IV TITLE: "Rip Van Winkle"
NOTE: THIS ACTIVITY IS DESIGNED TO LAST FOR TWO WEEKS.

GOALS:
TO FORM AESTHETIC JUDGMENTS
TO CREATE THEATRE THROUGH ARTISTIC COLLABORATION

SKILLS/ATTITUDES/UNDERSTANDINGS:
Theatre and the other arts
Playmaking and playwriting

GENERAL OBJECTIVES:
The learner will explore relationships between theatre and the other arts.
The learner will write and perform scenes using dramatic form.

ENABLING OBJECTIVES:
The learner will use creative processes and problem-solving strategies of art forms to develop aesthetic criteria.
The learner will convert material from the narrative to the dramatic mode.

A C T I V I T Y

MATERIALS NEEDED:
1. Copies of Washington Irving's "Rip Van Winkle"
2. Television camera/monitor/recorder (if necessary)
3. Camera for filming (if necessary)
4. Cassette tape recorders (if necessary)
5. Materials for puppet building (if necessary)
6. Materials necessary for making animated cartoons (if necessary)

PROCEDURES:
1. Assign class to read a short story. (For illustration, this activity uses Washington Irving's "Rip Van Winkle."
2. Discuss the story from the viewpoint of characterization, including the element of stereotypes.
3. Point out the section of the narrative where Rip arrives home and is nagged by his termagant wife.
4. Ask volunteers to improvise a conversation as it might have occurred. Discuss the improvisations.

5. Divide the class into groups of three. Assign each group to write in dialogue form their version of the same scene. (NOTE: Encourage the inclusion of one or two additional characters if so desired.) Share the dialogues.

6. As a class, select five of the dialogues. Divide the class into five groups. Assign each group to edit the dialogue so that it can be performed as a different art form (Selections will depend on available equipment):

puppet play	live play
television play	radio drama
opera	dance (contemporary)
readers theatre	film
cartoon animation	

Before beginning the revisions, ask students to answer the following questions concerning the selected art form:

(1) What materials are required?
(2) What is the relationship of the performer to the audience?
(3) What are the conventions of the art form?

7. Facilitate group revisions of dialogue, cast selection, scene rehearsal, assembly of necessary technical elements. When the groups have completed preparations, have them present the five scenes.

8. Facilitate group evaluations of the five scenes using the following questions as a basis:

(1) What are the different conventions of the different art forms?
(2) How can the relationship of performer to audience affect the performance?
(3) Did the selected art form necessitate changes in the dialogue as originally written?
(4) What are the different audience expectations according to the art form?
(5) Which art form made stereotypes more evident?
(6) Which art form do the class members prefer?
(7) Which art form required the most preparation?
(8) How should one judge the quality of each of the different art forms?
(9) Which art form seemed best to enhance the story as originally written?

EVALUATION:

1. Improvisations will demonstrate individual ability to create dialogue which is suitable to character and true to author intent.

2. Completed written scripts will demonstrate knowledge and understanding of script format of various performing arts forms.

3. Final products will demonstrate ability to use the conventions and creative processes of selected performing arts forms.

4. Discussions during the evaluation of performances will demonstrate development of aesthetic criteria by which to judge different performing arts forms and an awareness of the importance of audience-performer relationships as a factor in such evaluation.

L E A R N I N G S T R A T E G Y

SUGGESTED LEVEL: V TITLE: What's My Line?

GOAL: TO RELATE THEATRE TO ITS SOCIAL CONTEXT

SKILLS/ATTITUDES/UNDERSTANDINGS: Roles and careers

GENERAL OBJECTIVE: The learner will explore, in depth, selected occupations in theatre.

ENABLING OBJECTIVE: The learner will demonstrate familiarity with the range of theatre careers.

A C T I V I T Y

MATERIALS NEEDED:

1. Several printed programs from live theatrical productions
2. A transparency of the production staff page from a program
3. A videotape of the credits at the end of a motion picture or a film made for television, or both
4. VCR and monitor

PROCEDURES:

1. Without commentary, show the videotaped credits.
2. Discuss with the class their general reactions to such credits when they attend a film or watch a film on television. Do they read the credits? Do they leave while the credits are being rolled? Are they aware of the number of careers which are involved in the production of a film?
3. Rerun the credit clip, having students list the various members of the production staff. Ask if they can name the responsibilities of the different jobs which are listed. For example, what does a key grip do?
4. Ask students to compare the production staff listed for the motion picture and the made-for-television film with the production staff of a live theatre production. Ask them to delineate employment categories specific to each medium.
5. According to individual interest, assign students to investigate the career preparation requirements and future opportunities for employment of various production staff members discussed during the class period.

EVALUATION:

1. Students will be able to identify the different careers involved in production for theatre, motion pictures, and television.

2. Students, in subsequent classroom discussion, will demonstrate an increased awareness of the large number of people required to mount a production.

L E A R N I N G S T R A T E G Y

SUGGESTED LEVEL: V TITLE: Exposure

GOAL: TO FORM AESTHETIC JUDGMENTS

SKILLS/ATTITUDES/UNDERSTANDINGS: Theatre attendance

GENERAL OBJECTIVE: The learner will analyze and evaluate live theatre using selected criteria.

ENABLING OBJECTIVES: The learner will explain theatrical collaboration emphasizing audience collaboration.
The learner will develop criteria for responding to theatre.

A C T I V I T Y

MATERIALS NEEDED: Space divisible into an audience area and "stage" area.

PROCEDURES:

1. Divide group into two subgroups.
2. Ask group one to line up across the front of the stage facing group two.
3. Once lined up, delay one to two minutes by asking group one to wait a moment while you write or sketch something.
4. Give group one a simple task, such as counting chairs, floorboards or ceiling tiles.
5. After task has been completed, have group one return to seats and discuss the following questions:
   a. How did it feel to be "on stage"?
   b. Did it feel different being on stage when they were counting?
   c. Was group two able to observe differences in individuals' behavior between the waiting period and the task period?
6. Have group two take the stage and try to "do nothing" for one or two minutes, then give them a similar counting task to perform.
7. Repeat Step 5.

EVALUATION:

1. Students will demonstrate a willingness to participate in the activity.
2. Students will be able to describe their feelings in the different situations.

3. Students will demonstrate ability to observe behavior of others and accurately characterize the behavior of the groups on stage as: self-conscious vs. unself-conscious; relaxed vs. tense, nervous, frightened, exposed, naked; diffused vs. focused; balanced vs. off-balance, etc.
4. Students will feel the different between "waiting" and "doing" on stage.
5. After subsequent discussion, students will understand the concept of "action" as applied to doing something on stage.
6. Students will discover that such feelings as anxiety, stage fright, self-consciousness are widely experienced by others.
7. Students will understand the essential aesthetic dynamics of audience space vs. stage space (watching vs. watched).
8. Students will realize that it is not possible to "do nothing"—that being in front of others is "doing something" and that choices must be made about what to do.

LEARNING STRATEGY

SUGGESTED LEVEL: VI-A TITLE: What Are You Really Saying? (Acting)

GOAL: TO CREATE THEATRE THROUGH ARTISTIC COLLABORATION

SKILLS/ATTITUDES/UNDERSTANDINGS: Improvisation
Playwriting

GENERAL OBJECTIVES: The learner will use improvisation in rehearsals and unscripted theatre.
The learner will collaborate in development of original dramatic pieces.

ENABLING OBJECTIVES: The learner will explore subtext through improvisation.
The learner will perform dialogue with attention to subtext.

ACTIVITY

MATERIALS NEEDED: No materials needed

PROCEDURES:

1. This activity can be used when students are rehearsing a two-person scene or during the rehearsal of a scene from a play in production; it also can be used in the development of unscripted scenes or dramatic pieces. It will work especially well when students are having problems dealing with subtext.

2. Ask the students to run through the scene. At the end of each speech say: "Characters, FREEZE! What are you really saying?" The actor-in-character will state the subtext. Continue with the process throughout the scene.

3. Repeat the scene a second time without stopping. Evaluate the second run-through from the viewpoint of changes in actors' responses to each other, uses of voice and body, and understanding of character motivation.

EVALUATION:

1. Reworked scene will better project the subtext of the script or improvisation.

2. Actors will demonstrate an evident use of subtexts in subsequent scenes and rehearsals.

L E A R N I N G S T R A T E G Y

SUGGESTED LEVEL: VI-B TITLE: Suitable Sound (Technical Theatre)

GOAL: TO CREATE THEATRE THROUGH ARTISTIC COLLABORATION

SKILLS/ATTITUDES/UNDERSTANDINGS: Technical elements

GENERAL OBJECTIVE: The learner will select and create the appropriate elements of technical theatre to enhance specific dramatic situations.

ENABLING OBJECTIVE: The learner will demonstrate ability to select and record sound effects and music suitable to the production concept.

A C T I V I T Y

MATERIALS NEEDED:

1. Sound effects library
2. Various selections of recorded music
3. Set of black-and-white photographs showing people, settings, or people in settings
4. Record players or cassette tape players

PROCEDURES:

1. Randomly distribute the photographs to members of the class so that each student has two or three.
2. Each student will select one of the photographs and write a description of the people or setting, or both.
3. He or she will then select and record a brief sound background which is suitable to the photograph and written description.
4. The final product will be shared with the class accompanied by an explanation for the selection of sound track as related to mood and psychological effect.

EVALUATION:

1. The student's final product will demonstrate the ability to select a sound track which enhances or intensifies the mood of a visualized scene.
2. The student, by comments concerning the products of others, will demonstrate an understanding of the effect of sound on the creation of mood in a scene.

L E A R N I N G S T R A T E G Y

SUGGESTED LEVEL: VI-C

TITLE: What's Our PQ? (Performance Quotient) (Theatre Production)

GOAL: TO FORM AESTHETIC JUDGMENTS

SKILLS/ATTITUDES/UNDERSTANDINGS: Theatre attendance

GENERAL OBJECTIVE: The learner will expand depth and scope of aesthetic judgment by experiencing theatre of diverse styles, modes and genres.

ENABLING OBJECTIVE: The learner will analyze and evaluate audience response to a production.

A C T I V I T Y

MATERIALS NEEDED:

1. A newspaper review of a theatre production (if available)
2. Audience survey data

PROCEDURES:

1. Have the theatre production class and/or the theatre production staff develop an audience questionnaire to be included in the play program. The questionnaire should be composed of questions which are short and easily answered. (See example in Appendix C.)
2. Arrange for ushers to collect the completed questionnaires at the conclusion of each performance.
3. Ask the designers of the survey to tabulate the results and analyze the findings. If newspaper reviews are available, compare critical comments with audience responses on the questionnaire. As a result of the analysis, have the survey designers prepare proposals for future seasons, public relations strategies, or other recommendations.

EVALUATION:

1. Survey analysis and proposals will demonstrate student awareness of potential audience preferences and tastes, and relationship to the demography of the community.

Evaluation

E V A L U A T I O N

INTRODUCTION

The evaluation of students, curriculum, and teachers in the field of theatre education is a complex task. It is complex because the art of theatre is multifaceted in content and structure and because it is inextricably linked to the mercurial dimensions of human behavior. As a result, while the theatre educator is able to use some of the strategies outlined to measure program merit and worth with respect to educational values, others are not easily implemented. For example, there is no doubt that the theatre teacher initiates both formative and summative evaluation of students, teachers, and programs. Each class period should be and is evaluated formatively from the viewpoint of ongoing student progress, effectiveness of the learning activity, and success of the teaching strategy. At specific times, perhaps at the middle or end of a report period or semester, both student progress and curriculum are evaluated summatively from the viewpoint of accumulated information. The same procedures also should hold true for teacher and program evaluation and assessment.

Quantitative evaluation can be used to assess the progress of students and teachers, as well as the worth or merit of the program. These "objective" assessments are based upon instruments such as paper-pencil tests, standardized tests, or charting behavioral frequencies. Central to such evaluation is the establishment of educational objectives which prescribe or set forth the expected behaviors (standards for assessment) of a learner at the conclusion of a learning activity, unit, or course of study. There are, however, limitations to objective assessment as the only means for evaluation in the field of theatre education. Elliot Eisner, in The Art of Educational Evaluation, points to some areas of concern. One is that the complex process of instruction results in outcomes which are too numerous to specify in behavioral and content terms in advance. Another is that there are some modes of achievement which are incapable of measurement. A third concern is that an educational objective is sometimes used as a standard for measurement when, in reality, it can be used only as a criterion for judgment. The fourth is that an educational objective need not precede the selection and organization of content.[1]

All four of these concerns seem to fit the field of theatre education. In building the Scope and Sequence charts, for example, the writers of the Iowa Guide to Curriculum Development in Theatre discovered that developing enabling objectives for each of the skills, attitudes, and understandings, was possible. However, it was impossible to isolate many of the enabling objectives since they incorporated into themselves other concepts which had been identified elsewhere. The authors also discovered that in some cases they could not specifically identify the behavior to be measured in advance, because the resultant behaviors were dependent upon what actually happened during the activity. They became aware of the fact that the objectives as listed many times were centered on making an aesthetic judgment about student performance, rather than serving as standards of measurement. Finally, in developing the learning activities, they became convinced that sometimes the enabling objective for a specific learning activity could be established at its conclusion as well as prior to its use in the classroom. In substance, they also discovered that, because of this factor, many of the enabling objectives were actually ways to lead students to arrive at conclusions of the students' own making: what Eisner has called "expressive objectives."[2]

The preceding paragraphs point to the importance of including qualitative methods of evaluating or assessing student progress, teachers, and curricular programs in theatre education. Such evaluation or assessment is subjective rather than objective in its approach. It requires the use of non-testing techniques in the evaluative process. Pamela Ritch, in Give Them Roots and Wings, points to three strategies which may be used:

1) Observation: Statements about the presence or absence of a characteristic by outside observers;

2) Anecdotes: Observations reported by the persons involved in the event;

3) Artifacts: The products which reflect processes (the playing or enactment of a story, poem or idea; logs; journals; etc.).[3]

Inherent in the use of qualitative evaluation is, of course, a real knowledge and understanding of the art of theatre. It is relatively simple to record observations; it is a complex task to interpret those observations. Thus, it is well to establish some criteria upon which to base such interpretation. It also points to the fact that the evaluation and assessment of students, teachers, and programs in theatre education ought to be accomplished, at least in part, by experts in the field who can approach the process as a kind of art form.

In summary, theatre education evaluation and assessment should involve both quantitative and qualitative procedures which have been blended into a system that can provide an incisive view of what has been accomplished by learner, teacher, and program, as well as an artistic vision of what is yet to be accomplished.

STUDENT EVALUATION

Several strategies are available for the teacher in evaluating theatre based activities. Among them are the following:

Class discussion
Interview
Role playing
Criteria checklists
Audio/videotape recordings
Problem-solving projects
Oral critique
Written critique
Inquiry
Oral test
Written test
Behavioral inventory
Oral research report
Written research report
Physical skills test
Outside observation
Theatre production assignments
Auditions
Rehearsal notes
Audience response
Competitions
Notebooks
Journals[4]

While the list is not all-inclusive, it does include examples of methods which are both quantitative and qualitative in strategy.

At the elementary level, where the emphasis is on creative drama, the child can be assessed using non-testing techniques so that the teacher can make judgments about the total process or about an individual child's contributions to that process. The theatre teacher should build such assessment strategies based upon the existing curriculum. A sample form developed by the Fine Arts Division of the Texas Education Agency[5] is to be found in Figure 1. Notice that the form is designed to be used by lesson or activity, so that it provides a means for formative evaluation. Accumulation of such assessments can provide the basis for summative evaluation at the end of a report period.

During the past twenty years, instruments have also been developed to identify theatre aptitude by observing children's behaviors during specifically designed activities. Figure 2 summarizes the behaviors assessed by the different instruments. Such tests and inventories may be used by the teacher to identify creative drama behaviors and also to determine special abilities on the part of some learners.

At the middle or junior high school level, many of the assessment instruments used in earlier grades for creative drama are still appropriate. As learners move into more performance-oriented activities, assessment strategies such as journals, written reports and tests, and oral and written critiques of performances may be used.

At the senior high school and junior college levels, more sophisticated assessment tools may be implemented. Here, oral and written critiques of play productions become important means of judging student progress. Journals assume a real significance in registering the theatre students' personal and artistic growth, as do their written critiques of works of dramatic literature they have read or viewed. Preparation of portfolios and participation in auditions also can serve as qualitative strategies for interpreting student growth in the art form. For the theatre teacher at these levels, the development of an assessment form as a guide in evaluation of a student's classroom achievements can be of real value. Figure 3 offers a model for such an assessment device.

The model displayed in Figure 3 bases evaluation upon three general categories: (1) oral performance, (2) written performance, and (3) classroom participation. Each category is weighted and may vary from one report period to the next. For example, oral performance may account for 75 percent of the total grade during one report period, but only 50 percent the next. This is determined by the teacher's general objectives. Under each of the general categories are listed a number of behaviors upon which the student will be observed and assessed. Additional behavioral evidences may be added by the teacher, or some previously listed may be deleted for the specific grading period. Each behavior is evaluated by the teacher and averaged for the final grade determination. Additional written commentary may be added. The teacher may discuss each of these categories at the beginning of the report period or may simply give the general weighting. At the end of the report period, the student may request a conference, the teacher may initiate a conference, or no conference at all may be held, depending upon the circumstances. Students also may be given the forms so that they can evaluate themselves. Using this model, the teacher can, in most cases, observe patterns of improvement, no growth, or decreasing involvement, as the case may be.

Identification of special abilities in theatre also becomes important at this stage of development. At the secondary and junior college levels, individual talents generally are demonstrated by participation in the production of plays for an audience. Through the process of classroom observation, audition, and play rehearsal, the teacher/director selects actors to play the required roles and identifies those student actors who are displaying acting talent. Talents in technical theatre may be identified and developed through classes in technical production, participation in the technical aspects of an actual production, and observation of talent in such related areas as art and industrial technology.

Wallace Smith (1973) has developed a Theatre Behavior Inventory designed to identify innate ability in acting at the secondary school level. The inventory has been tested for reliability and validity and is in the process of being readied for publication and further distribution. Such an instrument, when perfected, may serve to identify acting talent on the basis of specified theatre behaviors rather than relying entirely upon the subjective judgments of the director. One caveat concerning the identification of talent in theatre should be observed: the tendency to equate the presence of talent with the process of learning. Having identified special abilities in particular students, the theatre teacher should be aware that those persons identified must challenge themselves and must be challenged to develop innate abilities into artistic conscious expression.

The examples of student assessment presented in this section provide models upon which to build individual assessment strategies which are unique to the specific theatre program. It is hoped that the examples present some methods which combine both qualitative and quantitative strategies in a satisfactory manner.

TEACHER SELF-EVALUATION

It is important for the teacher of theatre education to develop a successful process for teacher self-evaluation for two reasons. First of all, it serves as a self-motivating device for continuous improvement as a teacher. Second, it is very possible that there will be few if any colleagues, principals or supervisors who are cognizant of all of the qualities required to be a successful theatre teacher/director.

One of the simplest ways to evaluate one's own thinking is to develop a series of questions, the answers to which will provide a means for evaluating present professional growth. Possible questions follow:

1. What educational journals do you read with any frequency?
2. What professional journals in the field of theatre do you read with any frequency?
3. What general newspapers and magazines do you read on a fairly regular basis?
4. What books dealing with theatre have you read during the past year?
5. What professional conventions have you attended during the past year? How have they helped your teaching?

6. What college or university courses, institutes, or in-service training courses have you taken during the past year? How have they helped your teaching?

7. On the basis of questions 1-6, what do you think are the major trends in education? in the teaching of theatre?

8. What is your philosophy of education at this time? Has it changed in the past two years? five years? ten years? If so, how?

9. How does your philosophy of education match with the philosophy of the school in which you teach? the department in which you teach?

Once the teacher has answered these general questions, she or he can embark upon a large number of self-assessment devices which are available in the literature. For example, to determine one's educational philosophy, the Ross Educational Philosophical Inventory could be taken.[6] Another interesting self-assessment instrument is the use of self-assessment sentence stems.[7] If the teacher is interested in the art of teacher evaluation, she or he might be interested in pursuing Elliot Eisner's ideas concerning "educational criticism"[8]. Videotape also may be used as a self-assessment device, particularly if there is an interest in improving specific teaching strategies. As a teacher of theatre, the importance of keeping a journal of reflections on classroom teaching and directing cannot be underestimated. Not only does it provide a means for determining patterns of thinking concerning the art of teaching, but it also provides a method for self-evaluation of growth as a teacher/artist.

CURRICULUM EVALUATION

The self-evaluation of the curricular and extracurricular programs in theatre education is, for the most part, a continuous process which can involve students, teachers, school administrators, parents, and community. The purpose of such an evaluation usually is to describe and assess the strengths and weaknesses of the existing program and to determine needs and methods for possible improvement. Such evaluation is formative in its approach.

There are few evaluation models available in the field of theatre education. The National Council for Accreditation of Teacher Education (NCATE) and the National Association of Schools of Theatre (NAST) provide standards and procedures for theatres at the college and university level. The North Central Association, which provides guidelines for evaluation in elementary and secondary schools, includes theatre as part of the English language arts curriculum and also as part of the activities programs.

At present, an excellent draft document entitled Evaluation Criteria for Theatre Arts has been submitted to the National Study of School Evaluation by its author, Kim Wheetley, Texas Education Agency. The document follows the NSSE format and provides criteria for evaluating (1) organization for instruction, (2) description of offerings, (3) components of the instructional program, (4) facilities and equipment, and (5) learning climate. The Iowa Theatre Education Curriculum Model has used the Wheetley document, including many of its evaluative criteria, to compile a list of questions upon which to build an approach to evaluation:

Philosophy, and School and Community Characteristics:

1. What are the characteristics of the school and the community? How does the theatre education program reflect these characteristics? How does the theatre education program meet the needs of the school and the community?

2. What is the philosophy of the theatre education curriculum? Is it in agreement with the philosophy of the school and the school district?

3. What are the major goals and objectives of the theatre curricular and extracurricular program? Are they consistent with the characteristics of the community?

Organization for Instruction:

4. Are theatre courses that carry academic credit included in the instructional program? Is a sequence of theatre courses available to all students, including advanced courses for the talented?

5. Is there carefully planned, written curriculum?

6. Is there an opportunity for K-12 curriculum planning in order to provide for articulation?

7. Is provision made for interdisciplinary approaches to the study of theatre arts?

Description of the Offerings:

8. How adequate is provision for breadth as well as depth of instruction in various areas of theatre arts?

9. How well is the program adapted to meet individual needs, interests, and abilities of students?

10. To what degree do the student body, faculty, and community demonstrate an interest in the theatre program?

11. To what extent is the faculty involved in the planning, implementation and evaluation of the curriculum in the program?

Components of the Instructional Program (faculty, instructional activities, materials and media, student evaluation):

12. (Faculty) How adequate is the preparation of faculty members in the subjects they teach? To what extent does the faculty demonstrate continued commitment to professional growth?

13. (Instructional Activities) To what extent is the program adapted to the individual interests and abilities of students? How adequate is the preparation for instruction? To what degree is the study of theatre balanced between original improvisational work and interpretations of dramatic literature? To what degree is the program balanced between active involvement in theatrical processes and the study of theatrical heritage and aesthetic appreciation?

14. (Materials/Media) How adequate is the variety, quality, and quantity of instructional materials and media? How accessible are they to the students and teachers, and how well are they utilized?

15. (Student Evaluation) How well do the student evaluation procedures measure attainment of the goals and objectives of the program? Do they use a variety of measurement formats? How adequate is the reporting of the results to teachers, students, and parents?

Facilities and Equipment:

16. To what extent are the facilities and equipment conducive to the achievement of the major expectations, goals, and objectives? How adequate is the space for instructional activities? How adequate are the equipment and facilities for theatre performances? How adequate is the storage space for supplies and equipment?

Learning Climate:

17. To what extent does the learning climate of this department support the attainment of the program's goals and objectives?

18. To what extent does the learning climate foster individual student satisfaction and self-esteem? Individual student achievement?

19. How regularly is the program evaluated in terms of content and student needs, and revised, if appropriate?

20. To what degree do students, teachers, parents and community, school and district administrators, and boards of education have positive perceptions of the learning climate?

By elaborating upon these questions, evaluators of a theatre education curricular or extracurricular program may develop specific questionnaires to be completed by those persons directly or indirectly involved in the program. The use of interviews, products, and various types of narrative observations also should not be overlooked. Most important, the completed evaluation should reflect an accurate picture of the theatre program as it now exists, and also should present suggestions for future improvement.

NOTES

[1]Elliot W. Eisner, The Art of Educational Evaluation: A Personal View, Philadelphia, The Falmer Press, 1985, 71-84.

[2]Ibid., 39-70.

[3]Pamela Ritch, "Evaluation," in Give Them Roots and Wings, New Orleans, Anchorage Press, 1985, 45-54.

[4]Kim Wheetley (ed.), "Assessing Student Progress and Achievement in Theatre Arts", Austin, TX, Texas Education Agency, 1985, 7-8.

[5]Ibid.: 7-8.

[6]Calvin Ross, Ross Educational Philosophical Inventory, Storrs, CT, The University of Connecticut, 1969.

[7]Richard L. Curwin and Barbara Schneider Fuhrmann, Discovering Your Teaching Self, Englewood Cliffs, NJ, Prentice-Hall, Inc., 1975.

[8]Elliot W. Eisner, The Educational Imagination, New York: Macmillan Publishing Company, Inc., 1980).

[9]Kim Wheetley, "Evaluative Criteria for Theatre Arts," Austin, TX, 1985. (Unpublished document)

FIGURE 1

THEATRE ARTS IN THE ELEMENTARY SCHOOL

ONE METHOD OF ASSESSMENT

A student's participation in the theatre arts curriculum cannot be measured in clean-cut specifics of right or wrong. As long as the student is participating, all ideas are acceptable. However, the student's involvement with an activity and his or her contributions to the group can be used as indicators of progress toward the objectives of creative drama.

The notation of that progress is important for the leader's planning of future sessions. A teacher who is aware of every individual's level of participation can more effectively plan to guide the students toward thinking and behavior beneficial to each.

Since the teacher is actively involved with the students during a theatre arts class, observations will usually be recorded after a session. Periodic records, rather than daily notations, are usually adequate, with the first and final sessions of a grading period being useful for revealing a continuum of progress toward mastery of the essential elements.

Videotape recording of creative drama sessions is a useful means of documentation.

THE ACCOMPANYING EVALUATION CHART IS ONE POSSIBLE APPROACH TO ASSESSING SELECTED CREATIVE DRAMA ACTIVITIES. SCHOOL DISTRICTS WILL NEED TO DEVELOP METHODS SUITABLE TO THEIR OWN SPECIFIC NEEDS.

- Notations about every student may be made following one session, or it may be more manageable to evaluate different groups of students in different sessions.

- Observations may be all-inclusive or limited to selected behaviors for different activities. (Use "NA" to indicate which behaviors are not being evaluated.)

- CHECKLIST FORMAT

  The simplest notation method is to use a check mark indicating desirable behaviors that are observed, with a blank space denoting needed improvement.

Creative Drama Behaviors	$\surd$ = desirable behavior ___ = undesirable behavior N/A = non-applicable

o RATING SCALE FORMAT

A rating of 1-4, rather than a check/no check, can be used if a more detailed continuum of development is desired.

Creative Drama Behaviors	
	1 = poor
	2 = fair
	3 = good
	4 = superior
	N/A = non-applicable

o ATTITUDE

Using either the checklist format or the rating scale format, the perceived attitudes of students can be noted as: (1) cooperative, involved, (2) shy, inhibited, or (3) disruptive, hostile.

DATE: _____ LESSON TITLE: _____

CREATIVE DRAMA BEHAVIORS	Student Names														
CONCENTRATION															
follows directions															
sustains involvement in activity															
IMAGINATION															
contributes original ideas															
reacts spontaneously															
solves problems creatively															
incorporates imaginative detail															
COOPERATIVE INTERACTION															
contributes to group effort															
listens courteously to others															
takes turns															
assumes role of leader															
accepts role of follower															
accepts group decisions															
NONVERBAL EXPRESSION															
uses appropriate gestures															
uses appropriate movement															
VERBAL EXPRESSION															
speaks clearly															
speaks expressively															
improvises dialogue															
EVALUATION and CRITICAL ANALYSIS															
makes constructive contributions to discussion and evaluations															
incorporates improvements into playing															
ATTITUDE															
cooperative, involved															
shy, inhibited															
disruptive, hostile															

FIGURE 2

SUMMARY OF BEHAVIORS TESTED TO IDENTIFY DRAMA/THEATRE APTITUDE (1968-81)

Thurman Creative Dramatics Ability Tests (1968)	Assessment of Dramatic Involvement (Lazier/Sutton, 1970)
Focus of attention Use of imaginary objects Facial expression Elaboration Body movement Initiates/adapts ideas Social interaction --- Activities used: -Single to group pantomime -Unplanned to planned activities -Sidecoaching	Focus Completion Use of imaginary objects Elaboration Use of space Facial expression Body movements Vocal expressions Social relationships
Inventory of Dramatic Behavior (Lazier and Kerioth, 1971)	**Dramatic Process Observation Scale (Sandberg/Battle, 1973)**
Time Space Stops Incidents Novel incidents Acts Repeated acts Characters --- Activities used: -React to imaginary object -React to imaginary object with larger specified environment -React to object/environment while interacting with another	Awareness of theme Role taking and playing Creation of a plot Use of a physical space Evaluation of reflection --- Attempts to identify: -Stereotype -Imitation -Creativity

Smith Theatre Behavior Inventory (1973)	Renzulli Scales for Rating Behavior Characteristics of Superior Students (1977)
Observation Attention Imagination Vocal expression Physical expression Emotional awareness Interpersonal interaction Narrative skills --- Activities used: -Using objects -Using nonsense syllables -Two person improvisation	Volunteers to participate in classroom plays/skits Easily tells a story or gives account of some experience Effectively uses gestures and facial expressions to communicate feelings Is adept at role playing, improvising, acting out situations on the spot Handles body with ease and poise for age Creates original plays or makes up plays from stories Commands and holds attention of group while speaking Is able to evoke emotional response from listeners Can imitate others—is able to mimic the way people speak, walk, gesture
Concept IV: Task Force for Identifying Talent in Creative Arts (Mary Hunter Wolf, 1980)	Inventory of Dramatic Behavior (Adapted for group observation in 1981) Lazier
Commitment Understanding Personal characteristics (Risk-taking, response to others, physical flexibility) Technical proficiency Inventiveness Comprehensiveness --- Activities used: -Self-nomination -Interview -Audition -Improvisation	Time Space Incidents Acts Repeated acts Characters

FIGURE 3

EVALUATION OF STUDENT PROGRESS: INTRODUCTION TO THEATRE/ACTING

*WEIGHT (PERCENTAGE)

Oral Performance: (70%)
Written Performance: (20%)
Classroom Participation: (10%)

STUDENT _____
CLASS _____
REPORT PERIOD _____ YEAR _____

Grade for Report Period: _____

(Place a check underneath the appropriate number)

	(Low) 1	2	(Average) 3	4	(High) 5
ORAL PERFORMANCE					
a. Gives full and alert attention to both visual and verbal stimuli.					
b. Demonstrates an increasing ability to communicate feelings and ideas through free and expressive (but controlled) use of the physical instrument.					
c. In performance, demonstrates a contemporary application of basic concepts of the art of theatre as they are discovered in group activities, reading, discussion, and evaluation of performance.					
d. Demonstrates increased ability to adapt physically to changes in environment with immediacy.					
e. Demonstrates increasing ability to sense the need for changes of pace within a given performance environment and the ability to initiate that change.					
f. Can operate as a performer without real physical instruments or environment.					
g. Demonstrates increasing ability to concentrate upon any given stimuli as a total human being (voice, body, intellect).					
h. Produces high number of creative, unusual ideas when working within group performances (divergency in action).					
i. Shows increasing ability to express in form for others what he or she has conceived in the imagination.					
j. Demonstrates in performance an expanded sensitivity to surroundings and people.					

*Weight percentages may vary from report period to report period.

	(Low) 1	2	(Average) 3	4	(High) 5
k. Demonstrates increasing interest in and commitment to theatre through (a) participation in in-school and out-of-school theatre activities; (b) initiation of new learning experiences; utilization of such media as film, books, newspapers, and periodicals to increase knowledge of theatre art.	___	___	___	___	___
l. Demonstrates, through classroom discussion, an increasing knowledge of theatre terminology, as well as the knowledge of development of theatre as an art.	___	___	___	___	___
m. (Others may be added)	___	___	___	___	___
n. (Others may be added)	___	___	___	___	___
ORAL PERFORMANCE:	___	___	___	___	___

WRITTEN PERFORMANCE

a. Assigned play reports demonstrates increasing insight and appreciation of theatre as a performing art.	___	___	___	___	___
b. Demonstrates an increased knowledge of theatre, as well as an improvement in aesthetic taste, in written critiques of theatre experiences both within and outside the classroom.	___	___	___	___	___
c. Through written self-evaluation, demonstrates an increasing knowledge of the basic concepts of theatre as both creator and consumer.	___	___	___	___	___
d. Demonstrates, through written assignments, ability to use the basic tools of character analysis and to discover the universal theme in dramatic literature.	___	___	___	___	___
e. Demonstrates perception of, and sensitivity to, people and environment through a journal in which he or she records personal impressions.	___	___	___	___	___
f. (Others may be added)	___	___	___	___	___
g. (Others may be added)	___	___	___	___	___
WRITTEN PERFORMANCE:	___	___	___	___	___

CLASSROOM PARTICIPATION

a. Gives full attention to the performances of classmates and then demonstrates ability to discriminate between good and bad performance.	___	___	___	___	___

	(Low) 1	2	(Average) 3	4	(High) 5
b. Attends class with regularity and demonstrates punctuality. (Evaluation of performance is impossible when student has poor attendance record.)					
c. Demonstrates cooperative attitude in relationships with students and teachers.	___	___	___	___	___
d. Contributes actively when involved in group performance.	___	___	___	___	___
e. Shows respect for opinions of classmates and teachers: can take, as well as give, criticism in the spirit in which it is offered.	___	___	___	___	___
f. Performances are presented at the time assigned by the instructor.	___	___	___	___	___
g. (Others may be added)	___	___	___	___	___
h. (Others may be added)	___	___	___	___	___
CLASSROOM PARTICIPATION:	___	___	___	___	___

ADDITIONAL COMMENTS:

Appendices

APPENDIX A

A R T I S T S - I N - S C H O O L S / C O M M U N I T I E S

To fulfill the fundamental curriculum aims of theatre education, it is often advantageous to bring visiting actors, directors, technicians or theatre critics into the classroom to assist and guide students and teachers. There are many different aspects to a well-balanced theatre program, and no one teacher can expect to be an expert in all areas. A theatre program limited only to work of the students who produce it is aesthetically crippling. Students must have the opportunity to see professional or college theatrical productions.

A visiting theatre expert cannot be substituted for regularly scheduled classes and a sequentially designed curriculum taught by a theatre teacher. The visiting experts should be used to bring more depth to specific areas of the curriculum. These experts must clearly understand the learning characteristics of the particular students and the objectives of the theatre experience in advance.

The Iowa Arts Council sponsors an Artists-in-Schools/Communities (AIS/C) program which helps fund the placement of professional theatre artists in school and community learning centers. Iowa's AIS/C program is designed to:

- o provide teachers and their students access to theatre artists and their work,
- o help individual students relate to the creative process and understand how it affects their daily lives,
- o complement theatre education in schools and communities,
- o motivate and stimulate teacher and student interest in theatre through work with professional artists,
- o help students understand how theatre contributes to our culture.

Through the AIS/C program, artists, students, teachers and community people may work together exploring new techniques and producing a major theatrical presentation for the school or community. Master classes, workshops, seminars, technical assistance with local productions may be scheduled. Use of theatre companies may be coordinated with week-long residencies by individual artists. Many groups may cooperate in planning and sponsoring innovative projects. Teachers in other fields such as language arts, social studies, math or science may be co-sponsors.

A wide range of theatre artists are available: actors, directors, set designers, lighting technicians, puppeteers, mimes, playwrights and creative dramatists.

AIS/C residencies range from five days to nine weeks. Through Solo Artists, a program similar to AIS/C and also sponsored by the Iowa Arts Council, it is possible for professional theatre artists to present one-day programs (4-1/2 hours). Solo artists programs include workshops, lectures, demonstrations, or classroom sessions.

For specific information about Artists-in-Schools/Communities or Solo Artists contact the Iowa Arts Council, State Capitol Complex, Des Moines, Iowa 50319. Telephone: (515) 281-4451.

APPENDIX B

AUDIENCE SURVEY

(This questionnaire was inserted in the program of a Wartburg College production of The Firebugs. It should be adapted to your community.)

(Please take a moment to fill this out and leave it in the lobby.)

1. How many theatrical performances have you attended in the past year?
   _____ None _____ 1-5 _____ 6-10 _____ 10+

2. Which best describes you?
   _____ Wartburg student _____ Wartburg staff _____ High school student
   _____ Waverly resident _____ Visitor

3. What type of events do you patronize?
   _____ Artist series
   _____ Band, orchestra, or vocal concerts and recitals
   _____ Community theatre
   _____ High school plays
   _____ Professional productions (Garrison-Broadway)

4. My theatre preference is:
   _____ Comedy or farce
   _____ Serious drama or tragedy
   _____ Musical comedy
   _____ A variety of types

5. Which best describes you?
   _____ I have participated in theatre at the high school level only.
   _____ I have participated in theatre at the college and community theatre level.
   _____ I participate in theatre as an audience member only.

6. Which was the most influential to your attendance?
   _____ I know someone in the cast or crews.
   _____ I know the director and his works.
   _____ I traditionally attend Wartburg Players productions.
   _____ I am reacting to a poster, a news story, or a media announcement.

7. Was the low admission price or admission on the activity card a factor in your attendance?
   _____ Yes _____ No

8. In your opinion, Wartburg College should:
   _____ Increase theatre activities and coursework.
   _____ Maintain the two-show season (fall and spring shows only).
   _____ Reduce theatre activities.

9. Which, if any, of the following were positive aspects of this performance of The Firebugs?

_____ Script
_____ Acting
_____ Scenery
_____ Lighting
_____ Sound effects
_____ Costumes and make-up

10. Which, if any, of the following were negative (distracting) elements of this performance of The Firebugs?

_____ Script
_____ Acting
_____ Scenery
_____ Lighting
_____ Sound effects
_____ Costumes and make-up

APPENDIX C

C U R R I C U L U M R E S O U R C E S

In developing the Iowa theatre education guide, curriculum guides and resources were reviewed and examined from the District of Columbia and the following states: Alabama, Arizona, California, Colorado, Connecticut, Idaho, Illinois, Maryland, Michigan, North Carolina, Ohio, Oregon, Texas, Utah, and Virginia.

Speech/Drama Curriculum Guide, Grades 9-12, Birmingham, Alabama

Drama in the Schools, Arizona Department of Education, Phoenix, AZ
Drama with the Kindergarten, Arizona State University, Tempe, AZ

Visual and Performing Arts Framework, State Department of Education, Sacramento, CA

A K-12 Curriculum for Speech and Drama, Colorado State Department of Education, Denver, CO

A Guide to Curriculum Development in the Arts, Connecticut State Department of Education, Hartford, CT

Dramatics, Grades 9-12, 1982, District of Columbia

A Drama Guide for Idaho Teachers, K-12, Idaho State Department of Education Boise, ID

Model Learning Objectives in the Fine Arts, Illinois State Board of Education, Springfield, IL
PARTS: Parents Are Resources to Schools, Illinois State Board of Education Springfield, IL
Theatre Arts as Part of the Language Arts Curriculum, 1978, Illinois State Board of Education, Springfield, IL
Assessing Oral Communication Skills, Illinois State Board of Education, Springfield, IL
Oral Interpretation and the Teaching of Language Arts, 1974, Illinois State Board of Education, Springfield, IL

Program of Studies in Aesthetic Education, Montgomery County Public Schools Maryland State Department of Education

Minimum Performance Objectives for Communication Skills Comprehensive Arts Education: A Manual for Planners, Michigan Department of Education

Course of Study and Goals and Indicators State Accreditation Program Descriptions (Drama), North Carolina Department of Public Instruction

Drama/Theatre in Education, Ohio Department of Education

Oregon Theatre Arts Education Guidelines (Secondary), Oregon State Department of Education

Theatre Arts Goals and Objectives, Grades 7-12, Texas Education Agency
Topic Outlines, Theatre Arts, Grades 7-12, Texas Education Agency
Evaluative Criteria for Theatre Arts, Texas Education Agency
The Theatre Production Course: Questions and Considerations, Texas Education Agency

Utah State Office of Education Field Trial Document, Utah State Board of Education

Standards of Learning Objectives for Virginia Schools, Virginia Department of Education
Encore! Dramatic Arts and Theatre in Our Schools, K-12, Virginia Department of Education

APPENDIX D

G L O S S A R Y

AESTHETICS: The branch of philosophy that deals with theories of art and beauty.

AESTHETIC RESPONSE: A person's affective and cognitive reaction to a work of art, e.g., a theatre experience.

ARTICULATION: The shaping of sounds by speaker's lips, teeth, tongue, and hard and soft palates.

CHARACTER: A person, animal, or entity in a story, scene, or play with distinguishing physical, mental, and attitudinal attributes.

CHILDREN'S THEATRE: Plays presented for an audience of children.

COMMUNICATION: The process of interacting with another person or persons to share meaning either verbally or nonverbally.

CONCENTRATION: The ability to focus and keep one's attention fixed on the matter at hand, to the exclusion of distracting factors.

CONFLICT: A sharp disagreement or collision of interests, ideas, or goals between the forces in the plot.

CREATIVE DRAMA: An improvisational, non-exhibitional, process-centered form of theatre in which participants are guided by a leader to imagine, enact, and reflect upon human experiences.

DESIGN CONCEPT: The designer's interpretation of the director's vision in scenery, costumes, lighting and sound.

DIALOGUE: The words used by the characters to communicate their thoughts, feelings, and actions.

DIRECTORIAL CONCEPT: A vision which the director develops about the meaning and significance of the play and which is then rehearsed to fulfill that vision.

DRAMATIC ACTIVITIES: Dramatic activities include pantomime, creative movement, improvisation, creative drama, story telling, choral reading, story dramatization, story theatre, puppetry, readers' theatre, role playing, etc.

DRAMATIC PLAY: A child or children playing spontaneously at make-believe--children's natural way of expressing their thoughts and feelings as they imagine they are persons and things different from themselves and imitate the actions of those persons and things. (Geraldine Siks).

EMOTIONAL AWARENESS: Experiences to heighten awareness of feelings both in oneself and others.

EMPATHY: Emotional identification of one person with another.

ENSEMBLE: The harmonious blending of the efforts of the many artists involved in a stage production.

EVALUATION: Appraising personal efforts as well as reflecting on the efforts of others after playing a scene or story.

FANTASY: The use of imagination to create strange, unusual, or non-realistic characters or settings.

GESTURE: An expressive movement that communicates.

IMAGE: Something perceived naturally and spontaneously by the senses.

IMAGERY: The mental reconstruction of an experience with the original sensory stimulation absent.

IMAGINATION: The process of forming a mental picture of what is not physically present or of what has never been actually experienced, or the process of combining images for previous experience.

IMITATIVE MOVEMENT: Activities in which the students imitate the movement of characters.

IMPROVISATION: The spontaneous creation of a character or object, through movement and speech, in a particular situation.

LINGUISTICS: The science of language, including phonology, morphology, syntax, and semantics.

LINGUISTIC REGISTERS: The modification of pronunciation, articulation, and word choice to reflect changes in status in situation, i.e., formal vs. slang usage and pronunciation.

MOTIVATION: An activity or discussion which prepares the students for the activity or story to follow and helps them identify with a given character or situation. An effective motivation stimulates the students' thinking as well as their feelings. Also, the actor's reason for doing or saying something: actors are motivated by the characters' objectives.

PANTOMIME: Action without words.

PARA LINGUISTICS: Non-verbal phenomena that carry linguistic meaning.

PERCEPTION: The process by which people use their senses to gain information from the physical environment. It may be as simple as identifying the color of a fabric or the tone of a sound, or as complex as how to identify a plot line or create a character.

PHYSICALIZATION: A physical manifestation of a communication; a physical expression of an attitude.

PLAYING: Improvising or acting out characters in a scene or story.

PLAYING IN ROLE: A technique used by the creative drama leader during the playing, in which the leader plays a role that allows for some authority and control, to heighten and advance the playing.

PLAY MAKING: The conscious creation of a drama by applying concepts concerning plot structure, characters, theme, and spectacle.

PLOT: The story as revealed through the action and dialogue of the characters. Plot structure usually includes a beginning, middle, and end with a problem, complications, and a solution.

RESPONSE: Reaction to stimulus presented by character, event, or environment.

ROLE-PLAYING: Enacting a character other than oneself in an improvisation based on a given dramatic situation.

SCRIPT: The written dialogue, description, and directions provided by the playwright.

SELF-CONCEPT: The composite of ideas, feelings, and attitudes people have about themselves.

SENSORY AWARENESS: Experiences to sharpen perception and open senses to heightened awareness.

SIDE-COACHING: A technique used by the leader during the playing or rehearsal, in which the leader or director offers suggestions or comments from the side to heighten and advance the playing.

SOCIAL DISCIPLINE: Adherence to those beliefs, values, and behaviors deemed acceptable by the group.

STORY DRAMATIZATION: The drama form in which students dramatize a story extemporaneously.

STYLE: The characteristic manner of speaking, writing, designing, performing, or directing. Style is a relative term that encompasses literary movements (e.g., romanticism, realism, naturalism), the method of individual playwrights, or anything that displays unique, definable properties in construction or execution.

SUBTEXT: The meaning that lies behind the actions and dialog of a play script.

SYMBOLIC REPRESENTATION: The use of visual objects to represent abstract ideas, thoughts, feelings, or qualities.

TEXT: The basis—written or not—on which theatrical activity/performance rests. A broad term, "text" can be agreed-upon structure and content (as in an improvisational work, or as in a theatrical piece which uses planned, set, components).

THEATRE HERITAGE: Theatrical literature, history, lore, conventions, and taste which have accumulated across the centuries.

VOCAL CHARACTERISTICS: Those characteristics which determine one's voice: pitch, volume, rate, quality.

VOCAL QUALITIES: The characteristics of tones which distinguish them from all others. In voice, qualities are most closely associated with mood and feeling.

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